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## SEATTLE NEGOTIATES FOR ARNOLD VOLPE

New York Conductor Invited to  
Direct Orchestra from Which  
Henry Hadley Resigned

Following the severing of Henry Hadley's connection with the Seattle Symphony Orchestra, as reported in MUSICAL AMERICA last week, the position has been offered to Arnold Volpe, conductor of the Volpe Symphony Society of New York.

On Sunday morning, September 3, Mr. Volpe received a telegram from Seattle, signed by W. B. Clayton, asking if he would consider favorably the position of conductor of the Seattle Symphony Orchestra, made vacant by Henry Hadley's resignation. He was asked to wire terms and conditions in detail, the message to reach Seattle by Wednesday, the sixth, on which date the board of directors would meet to take action on Mr. Hadley's successor. The telegram said that speedy action was important.

Except for certain intimations which Mr. Volpe was supposed to have had on September second concerning the intention of the Seattle Orchestra to invite him to be its conductor, he was quite taken by surprise by the suddenness and unexpectedness of the offer.

On Sunday night Mr. Volpe made a reply to Seattle, stating that he was ready to consider the position provided that he could obtain his release here and that satisfactory terms and conditions could be arranged. He is supposed to have named terms considerably in advance of those which it is known were received by Mr. Hadley, and he asked for a three years' contract. He stated that he would require complete artistic direction of the orchestra.

Mr. Volpe, when seen at his house on Sunday evening, while much pleased at the honor extended to him, did not feel that the making of such a change was a simple matter and one easy to decide upon. For a number of years he has worked hard and, in the beginning, as one quite unknown in New York, to establish himself, his orchestra and his musical connections in this city, and year after year has met with greater success.

To transplant himself across the continent at almost a moment's notice, which involves transplanting his family as well, is something which Mr. Volpe feels is not to be considered lightly or upon terms that do not make such a change desirable. Moreover, he has already made plans for the year for the Volpe Symphony Society and is responsible to the business organization of the society for the carrying out of these plans.

Upon receiving word as to whether or not his terms are accepted Mr. Volpe will signify his decision and the whole matter will be settled one way or the other within a very few days.

## Marked Distinction for Three Chicago Musicians Abroad

CHICAGO, Sept. 4.—A cablegram to the *Daily News* says: That Chicago is an important music center has been brought vividly to the consciousness of the German public as the result of a remarkable orchestra concert given in Dortmund by three Chicago men. Conductor Frederick Stock, Wilhelm Middelschulte, the organist, and Bernard Ziehn, the eminent theorist, figured prominently in connection with the performance, and the critics and musicians of the empire are lavishing generous praise upon them.

The concert was considered of unique interest by German scholars, as it brought to production for the first time a masterpiece of musical art which the best composers and theorists of Germany had long believed impossible of execution. The work is Bach's enormously complex contrapuntal symphony, which had been left on the shelf

for 150 years because Bach failed to finish it. No harmonist or composer had been able to invent the missing themes necessary to its production.

The German press admits unreservedly that the credit for the revival of the masterpiece rests chiefly with Ziehn and Middelschulte, whose profound scholarship supplied the missing themes. These had been worked out in detail by Ferruccio Busoni, while Frederick Stock supplied the orchestration.

As the last and most famous of the Bach compositions, the revival was hailed with rejoicing by Germans. One of the foremost of the Berlin critics says that "in point of expressiveness, power and enormous cleverness the composition must rank with the most important works of our time, if, indeed, it does not surpass them."

Elsewhere in the newspaper attention was directed to the suggestive fact that the people of Bach's native land should have

to turn to Chicago for a successful revival of one of his greatest compositions.

The concert was led by Mr. Stock and the German press praises him highly, both as a conductor and as a composer. A passage from one of his symphonies was on the program. Similar commendation was given to Mr. Middelschulte, who unanimously was classed as one of the greatest masters of the organ.

## Baritone Léon Rennay Returns

Léon Rennay, the American baritone, arrived Saturday night on board the *St. Louis* from Cherbourg. He said he would go at once to Newport, to teach singing to a class of young women of society during this and next month. After that he will have a series of recitals in the large cities. His repertoire is selected from the works of the master composers of the French, German, Italian and English schools.

## HAMMERSTEIN WILL FIGHT RICORDIS, TOO

Like Dippel He Will Eliminate  
Puccini Operas from His  
Répertoire

LONDON, Sept. 2.—Oscar Hammerstein is going to join Andreas Dippel in resisting the demands of the Italian music publishing firm of Ricordi & Co., which controls the rights to many popular Italian operas, including those of Puccini and the later operas of Verdi.

"I am glad," said Mr. Hammerstein today, "that Mr. Dippel is going to stand out against the Ricordis, who are demanding \$450 for each performance of the operas they control, where, a few years ago, they were satisfied with \$100. I do not intend to produce any opera which the Ricordis control."

"I shall also refuse to meet the exactions of Strauss, whose demands, in my opinion, are beyond all reason. I had to pay \$30,000 for the privilege of producing 'Elektra' and the receipts from that opera didn't make me wealthy either. Mr. Dippel would be wise to extend his elimination process to the Strauss operas."

Mr. Hammerstein completed the list of his principal singers to-day and followed the announcement with the statement that he was all fagged out and intended to go away for a rest. He expects great things of his young tenor, Orville Harrold, who will make his debut in the first week of the season in "William Tell." His is "the voice of the century," says Mr. Hammerstein.

Other tenors on the Hammerstein list are Jean Auber, Mario Ansaldo, Frank Pollock, Frederic Regis, Ferdinand Leroux and Giovanni Parelli. The baritones are Maurice Renaud, José Danse, Georges Chadaï, M. Figarella, Arthur Phillips and Mario Ellandri. The basses are Jean Perkin, Enzo Bozzano, Francis Combe, Giuseppe de Grazia and George Welden, son of a rear admiral in the United States Navy. The sopranos are Lina Cavalieri, Isabeau Catalan, Victoria Fer, Aline Valandri, Eva Ordhanski, Felicia Lyne and Louise Merlin. The contraltos are Tinkka Joselsi, Jeanne Duchêne, Nina Ratti, Antoinette Kerlane and Augusta Doria. The conductors are G. Cherubini, Raymond Roze and Gaetano Merola, and the ballet mistress is Mlle. Berte.

## "Rosenkavalier" Rights Abandoned by Whitney Much Sought After

BERLIN, Sept. 2.—Richard Strauss has not yet been informed officially that Fred C. Whitney has abandoned his plans to produce "Der Rosenkavalier" in London and the United States. He understands that Mr. Whitney has not given up the idea of making the production altogether, but has merely postponed it until next season. However, the newspaper reports that Mr. Whitney has decided to renounce his rights to the opera have resulted in bringing many offers from managers, both in England and the United States, who are willing to undertake the production.

In this city rehearsals have already begun for the first Berlin performance of "Rosenkavalier," which will take place early in November. Frieda Hempel will probably sing the title rôle and Herr Knupfer that of *Baron Ochs*, a rôle which was written by Strauss with this singer in mind.

## Mr. Griswold's Farewell to Berlin

BERLIN, Germany, Aug. 28.—Mrs. Pickrell of Kansas City, Mo., has been appointed directress of the American Woman's Club of Berlin. The club is arranging for a large public musicale in October, on which occasion Putnam Griswold, the American basso at the Royal Opera, will make his farewell appearance prior to leaving here for his Metropolitan Opera engagement in New York.



—Photo by the Dover Street Studios, Ltd., London, W.

## RICCARDO MARTIN AS "DICK JOHNSON"

In Puccini's "Girl of the Golden West" This American Tenor Scored a Veritable Triumph at Covent Garden, London, This Summer. (See page 18)



## AN AMATEUR MUSICIAN WHOSE WORK IS WINNING FAME

Porter Steele, Lawyer and Man of Affairs, Finds His Greatest Inspiration in Various Musical Interests

NO, I don't care to have my boys study music. They must be business men and I do not want them to have their minds diverted from the important duties of life. It is all right for the girls, but the boys are better without it."

How often in the past have we heard such remarks as these from the most conscientious of parents. Fortunately they are becoming less common, and the successful young men of affairs of the day who have hours of inspiring occupation outside of those spent upon their business or profession, are becoming more numerous. The amateur book-binder, or potter's wheel, is not an unusual source of joy for leisure hours. Men who use with skill the paint brush or the camera, go back to the "office" with a fresher mind than those who merely "loaf."

A capable person almost always has capacity in more than one direction, and the more one uses the God-given faculties, the more they increase and strengthen. Among the younger men, who though active in the practical world's work of the day yet find time for study and enthusiastic devotion to the art of music, is Porter Steele, of Brooklyn, lawyer, man of affairs, and so much a musician that the professionals of the fraternity are beginning to recognize him as a rightful member of the guild. As pianist, as orchestral player and conductor, and as composer, Mr. Steele is a well known figure in the younger set of musical Americans. A member of a very successful law firm of New York, Mr. Steele spends the regulation business day in his office. Intense concentration and keen, serious devotion to business, mark its hours. The same keen, absorbing interest and enthusiasm is given to the occupation of the evening hours, when Mr. Steele sits at his piano, and with the abandon of the true music-lover, loses himself in the emotion of a Wagner "Vorspiel" or a Liszt Rhapsodie. Later comes the creative impulse, and the midnight oil (or electricity) is consumed as tuneful measures pour themselves forth in song or graceful piano lyric in original form.

Mr. Steele's music is the joyous outpouring of a happy, successful man, not because he has never known grief or sorrow, for tragic experiences have come in unusual number to sadden the home-life, and to draw the circle of many children into a closer and ever-narrowing fold, but in spite of sadness, and through it all, has shone the steady stream of normal healthy sunshine, the light of love, which surely comes to those who have the outlet of artistic expression. As a child of five, Porter Steele began to show such talent that piano lessons were begun with his mother, who was herself a gifted pianist, a pupil of August Arnold, of Brooklyn, of the school of Liszt and Kullak. The home music study continued with enthusiastic interest on both sides until his mother's death in 1910. As the boy gained proficiency there was four-hand playing of great orchestral works, and as Mr. Steele remarked to a friend: "It made such a different sort of interest in the performance when I went to the Philharmonic concerts, to know every note of the Beethoven symphonies." As a larger boy, he began the study of the cornet with Edwin Franko Goldman, a nephew of Nahan Franko, and continued with him for three years in order to have an instrument to acquire orchestral experience.

On entering Yale College in the class of 1902 he took some of the musical courses offered, and enjoyed close association with Horatio Parker and Edgar Stillman-Kelley, the well known composers, also with the late Samuel S. Sanford, the concert pianist and former head of the piano department of the Yale School of Music.

After graduating from Yale Mr. Steele studied singing for two years with Royal Stone Smith of Brooklyn, and later studied piano for a short time with Ethel Newcomb, one of the Leschetizky *Vorbereiter*. During the past year there has been the study of theory with Huntington Woodman, of Brooklyn. Mr. Steele's solo instrument has been the piano, though he has done more public work with the cornet. He was a member for four years of the New Haven orchestra conducted by Horatio Parker, and by Edgar Stillman-Kelley during Mr. Parker's absence in Europe. During the past three years Mr. Steele has done considerable orchestral conducting especially of the operettas of Rebecca Lane Hooper and Mabel Daniels, "The Legend of Marietta" and "Alice in Wonderland Continued," the former given at the Brook-



Porter Steele, a New York Lawyer, and One of Our Leading Amateur Musicians

lyn Academy of Music, and the latter at the same place and -also at the New Theater, New York.

But Mr. Steele's most important claim to public recognition lies in his very successful compositions for voice, piano and orchestra. His "Lobster Promenade," written for class day at Yale, has been played by Sousa, "round the world," and in Mr. Steele's scrap-book is a program from Cairo, Egypt, of a concert given by a local orchestra, which included the popular March. In the same scrap-book is a torn leaflet with Mr. Steele's first composition written on it in pencil, an early effort suggesting patriotic enthusiasm combined with love for classic form and entitled "Fourth of July Gavotte," with the superscription "Longwood, N. J. By Porter Steele, aged 14."

His compositions have been published by various firms, Schirmer, the John Church

His Compositions Are of Genuine Worth—Has Noteworthy Success as a Performer and Conductor

Company, Carl Fischer, Theodore Presser and the Head Publishing Company and range from the jolly songs printed in the Yale Song Book, "Whizz Fish" and "Shut That Door," written for the Glee Club, to tender poetic conceptions, "My Brunette," "Treasures," "Roses of June," "My Dream-ship," all vocal solos. But the piano compositions are after all the ones which have been written *con amore* and they are graceful lyrics, musically in feeling and execution, thoroughly "pianistic" and effective in performance. They are "Etoile de Mer," "September Morn," "La Capricieuse," "Un Soir de Juin," "Les Sylphides" to mention some of the more serious numbers, not forgetting "Sevilla," a fascinating *valse lente* written as an extra number in Miss Daniels' last operetta. A piano suite just finished entitled "At Longwood," consists of four movements, "Morning," "Noonday Rest," "Fireflies" and "Moonlight," and is of more elaborate construction than anything previously attempted by Mr. Steele. It has warm, romantic feeling, and decided spontaneity of expression, especially in the third movement which is a fantastic episode in free form, of great charm. The French titles to Mr. Steele's compositions show his love for that language, and suggest reminiscences of his visits to France, where he enjoyed a delightful acquaintance with Mme. Chaminade, and spent agreeable hours with her in her beautiful garden at Neuilly.

Edgar Stillman-Kelley says, "America will have plenty of music of its own when its young people record in theme and harmony the natural experience of their life." They are not yet living in the tragic scenes of grand opera (heaven be praised) so perhaps native grand opera is still "music of the future," but the gay, bright life of prosperous America is sure to find its musical expression, and such men as Porter Steele are now giving it to us.

ALICE BRADLEY.

Alfred Hertz is now studying the score of Ludwig Thuille's "Lobetanz," which is to be one of the Metropolitan's novelties this season.

Hans Pfitzner is composing a new opera, based on Palestrina's life.

## NOTED ORGANIST VISITS HIS NATIVE TOWN



Mr. and Mrs. Clarence Eddy on One of Their Daily Drives in Greenfield, Conn., Where They Have Spent a Month's Vacation

CLARENCE EDDY, the organist, who is now president of the National Association of Organists, returned to New York late this week after spending a month with Mrs. Eddy, in his native town, Greenfield, Conn. Daily drives, automobile trips and walks through the scenes of his boyhood days enabled Mr. Eddy to store up vitality for his forthcoming recital tour, during which Mrs. Eddy will appear with him. As this tour promises to be the longest and most active ever undertaken by the famous organist, the month's vacation at Green-

field has been taken to good purpose. When some of the prominent musical people of Connecticut heard that he was to visit in that section arrangements were made immediately to present him in recital in his native town and also in Hartford, where he played on the 6th.

While traveling about the country this season Mr. Eddy will do an important work for the National Association of Organists. He plans to meet the prominent organists of each city in which he is scheduled to play and organize local branches of the society.

## NEW FRENCH OPERAS FOR SAN FRANCISCO

Impresario Grazi Announces the Repertoire of His Company of Parisians

SAN FRANCISCO, Sept. 1.—The preliminary arrangements have been completed for a season of French opera in this city next November and the news comes through Manager Will Greenbaum, who has completed with Pierre Grazi the initial steps looking toward the advent of the big company of artists from Paris.

Grazi has been for several years the director of the Théâtre Lyrique in Paris, where annual seasons of grand opera are given by a special company composed of members of the national opera and Opéra Comique. He is financing the present season himself.

"You may not have heard of my artists," says Grazi, "but there are hundreds of great artists in France and Germany who have never been in America, where only the echoes of the Metropolitan Opera of New York are heard. It is with operas as with singers. I have in my repertoire masterpieces of French dramatic composition which have never been heard in the West and some of them never even in New York.

Mr. Greenbaum, who is the representative in the United States of Grazi's operatic enterprises, asserts that the company from Paris will number at least 200 people, including principals, chorus singers (there will be a chorus of 60 voices), three principal dancers, a ballet corps of 24, an orchestra of not less than 50, two musical directors, chorus director, ballet master, stage directors and the clerical, managerial and executive forces needed by a company of the magnitude that Grazi's company is promised to be.

M. Grazi says that if the encouragement given his company justifies the effort he will establish himself permanently here and San Francisco will be the center of a grand opera circuit which will spread influence everywhere. This is the schedule of operas we are to hear:

"Henry VIII," Saint Saëns; "Tannhäuser," Wagner; "Lohengrin," Wagner; "Herodiade," Massenet; "Samson and Delilah," Saint Saëns; "La Juive," Halévy; "Les Huguenots," Meyerbeer; "Thaïs," Massenet; "Sigurd," Reyer; "Aida," Verdi; "Hamlet," Thomas; "Don Quixote," Massenet; "L'Africaine," Meyerbeer; "La Favorita," Donizetti; "Lucia di Lammermoor," Verdi; "Faust," (complete), Gounod; "Romeo et Juliette," Gounod; "Rigoletto," Verdi; "Tosca," Puccini; "La Bohème," Puccini; "Mme. Butterfly," Puccini; "Carmen," Bizet; "Mignon," Thomas; "Lakmé," Delibes; "Werther," Massenet; "La Navarraise," Massenet; "Pagliacci," Leoncavallo; "Cavalleria Rusticana," Mascagni; "La Traviata," Verdi; "Salomé," Strauss; "Le Jongleur de Notre Dame," Massenet.

## WÜLLNER IN VAUDEVILLE

"Lieder" Singer Makes a "Hit" at Opening in Milwaukee

MILWAUKEE, Wis., Sept. 4.—Dr. Ludwig Wüllner, the eminent German *Liedersinger*, made his debut as a vaudeville star at the Majestic Theater in Milwaukee last night. Despite the fact that he has appeared on the concert stage in Milwaukee no less than five times in two years, Dr. Wüllner was greeted by a vast audience which filled the theater, and to judge from the distribution of the applause was composed mainly of persons desiring to hear him again or for the first time at popular prices.

Dr. Wüllner's program had much of his old and most popular songs and recitations, but on the whole it was much lighter and more appealing to a popular taste of the vaudeville patron than the programs which he presented on his previous appearances.

One of the delightful features of the Wüllner "act" was the appearance of Coenraad V. Bos as accompanist. Milwaukee music-lovers remember with great pleasure his work as accompanist to the eminent singer each time he appeared in Milwaukee. It seems that Herr Bos could put on quite an acceptable vaudeville "stunt" all by himself, for his work on the piano was nothing if not remarkable.

The combination proved a great treat and proves the wisdom of this excursion into vaudeville. Wüllner's art is not in the least cheapened by a "two-a-day" tour of the vaudeville circuit. M. N. S.

As the result of the recent International Musical Congress held in London the guarantors will be called upon for 20 per cent. of their pledge.

Marguerite Carré and her Paris Opéra Comique company have made a pronounced success of their South American tour.



## WHY SHOULDN'T I APPEAR IN VAUDEVILLE, ASKS DR. WÜLLNER?

Celebrated "Lieder" Singer, Ready for a Tour in the "Varieteen," Certain That His New Audiences Will Approve—Will Shun New York, Philadelphia and Boston—He Talks About His Imitators—"I Have a Voice and I Know How to Use It," He Answers His Critics

### Facts in the Career of Ludwig Wüllner

Born in Münster, 1858. Won Ph.D. Degree at Strassburg. Began study of music when twenty-two years old. Seven years later became an actor. Made European tours as a reader. Made first appearance as *lieder* singer in 1896. Came to America in 1908-09 and created a veritable sensation, showing new possibilities in the song recital. Arrived in New York Aug. 23, to undertake a tour in vaudeville.

LUDWIG WÜLLNER sailed over the sea and into New York last week. He sailed into New York *molto tranquillo*, with press agent activities turned down to a Tschaikowskian *pianissimo*. In fact, about the only inkling of his American *rentrée* had by the few musical souls who inhabit the city at this time of the year lay in a retifing little five-line paragraph entombed in the rear pages of the newspapers. For a while some of us wondered if it could be the Ludwig Wüllner and then, when we felt like starting to make inquiries,



Dr. Wüllner (on the Right) and His Famous Accompanist Coenraad V. Bos

we remembered that we had time and again been told by our genial mentors, the critics, that there was only *one* Ludwig Wüllner. The aforesaid modestly minute newspaper notice further spoke of a vaudeville engagement he was here to fulfil. Yes, yes, now we did remember hearing vague rumors in the past of some such possibilities! And so here he was already, equipped for the plunge—we will wager that some even gasped and said, "This is so sudden!" or something of that sort. Shadows of Schubert, shades of Schumann and manes of Wolf! Spirit messages from them and a few others of their brethren ought to be the order of the day. If they haven't arrived yet it must be because the large number of them has incapacitated the wireless machine in Hades.

Just at present everybody is busy telling himself what a great big hit Dr. Wüllner is going to make, sandwiched in between a set of motion pictures and a brace of trained lobsters. We all do feel sure that he is going to make that hit ("Hit" might be better) and we want him to—*nicht wahr?* We want to see the cause of "Der Erlkönig," "Der Doppelgänger" and "Ich Grolle Nicht" victorious against the snares and delusions of cinematograph, acrobats and educated crustaceans. Let the philistines scoff, we are prepared to proclaim our adamant faith from farthest Flatbush avenue to the most unexplored reaches of the Bronx!

This last doesn't mean that Dr. Wüllner's activities as a vaudevillian are going

to run their primrose path in New York. As a matter of fact New York vaudeville audiences are not going to get even as much as a peep at him. Let them cheer up, however; they are not alone in their misery. Philadelphia is slated for a downright snub, and as for Boston it is to be cut dead. Only the dear old West—the woolly part and the part that isn't so woolly—is going to have the game to itself. The East hasn't had time to grow jealous yet. But just wait a few weeks!

The prospect of launching his ship upon a new kind of water does not appear to be affecting Dr. Wüllner's equanimity in the least. He is just the same charming, entertaining and courteous gentleman as in those far-off days when he spoke to the souls of his hearers from the platforms of Mendelssohn and Carnegie Halls. When he was visited by a representative of MUSICAL AMERICA at the Hotel Bristol on the rainiest day of last week he raised no outcry over the unpleasantness of having soon to walk through the streets carrying on a fencing match with the wind by means of an umbrella; nor over the evils to the vocal paraphernalia of a consequent drenching.

"Oh well, he has no vocal apparatus worth spoiling!" is the refutation to such an idea already framing itself on certain tongues.

Dr. Wüllner thinks somewhat differently about that part of the matter, though; but of that more in a few seconds. He had only several minutes to spare that day, unfortunately, for so futile a thing as an interview. Naturally he didn't put it quite that way, but—well, he had to go in twenty minutes to make the acquaintance of his vaudeville manager, Mr. Beck.

### Mr. Bos There, Too

Coenraad Bos was there, too—Ludwig Wüllner without Coenraad Bos would be even more unthinkable than Gatti-Casazza without Toscanini. THE ACCOMPANIST (Bos is not an "accompanist") was on hand ostensibly to lend a helping tongue to the interviewer when the latter's German faltered. After a few minutes, though, the singer informed his visitor that his *Deutsch* was "ganz famos" and so—even though for once in his life Dr. Wüllner's veracity might not exactly have been like Caesar's wife—the pianist filled a more interesting function than that of interpreter.

"I know that you're surprised at my going into *varieteen*," said the mountainous baritone before any one had broached the subject. "Why did I do it? Why not? They have been after me for a long time. Finally it got to a point where they even sent some one over to Sicily for the express purpose of inducing me to accede to their wishes. Truth to tell, I see nothing detrimental to art through a performance in *variété* (how much more refined vaudeville sounds in German than in plain United States!) Some of the greatest actors in Europe have done it. Harry Walden did it in Berlin, Eleanora Duse did it, Bernhard did it and so did Edyth Walker in London, not very long ago. I don't see how the art can suffer.

### Enjoys the Novelty of the Idea

"Of course, it pays well. I was offered an unusually large sum for these appearances. And then it is something of a novelty to me, a sort of interesting adventure, as it were. I feel confident of succeeding. Surely, my manager understands the likes of audiences well enough and I am positive that he would not have endeavored so anxiously to urge me to come had he not felt certain beforehand that I should hit the popular taste.

"Another reason for my undertaking a venture of this nature is that it enables me to visit this country again without having to undergo the fatigue that I endured on previous occasions. I shall be here only twelve weeks altogether and shall be able to stay in every place a whole week—no more rushing around for single concerts. Then, too, the distances I shall have to travel are not so unheard of as they were the last time. I remember that then I had in one instance to travel from New York to Valley City, Mont.; from there down to New Orleans; from New Orleans to Toronto, Canada, and from Toronto away down to Atlanta, Ga. It



Dr. Ludwig Wüllner, the Eminent Exponent of the German "Lieder," Now Appearing in Vaudeville

was interesting, no doubt, but mortally tiring, and such sharp changes of climate are not only liable to affect the voice but to endanger it most severely.

"There are persons who warn me that daily singing such as my present engagement will require is likely to prove wearing and injurious. I do not think so. You see I am scheduled to sing only three or at the most four songs at a time. My whole *variété* repertoire will consist of only twelve and these I can arrange in as many and as varied combinations as suit me. Now, singing a miniature recital of four songs daily entails very much less strain and labor, I assure you, than an occasional *liederabend* with a list of twenty or twenty-two numbers.

### The Songs He Will Sing

"My songs are those which are most likely to appeal to the popular palate. I shall sing no Brahms. Brahms's songs are of too intimate a character for such a purpose. But I shall give such things as 'Erlkönig,' 'The Two Grenadiers,' Hugo Wolf's 'Rattenfänger,' Sinding's 'Ein Weib' and Strauss's 'Steinklopfer.' A hundred thousand copies of their texts in the original and a translation have already been printed and sent to the different cities in which I am to appear."

"Do you think it possible that your chances of success would be improved by the singing of some of these songs, in which the interest lies so pre-eminently in the poem, in English?" asked the interviewer.

Dr. Wüllner looked doubtful.

"Possibly so, possibly," he said, in a manner which did not intimate complete conviction. "However, I have discovered that the moment I do attempt to sing a song in your language—for you know I have already done so with 'Ein Weib' and Strauss's 'Cäcilie'—a number of persons arise with the angry declaration that I was in the wrong. These are the persons familiar with the German language, of course. There are a surprisingly large number of such in American audiences and their objections to translations are invariably bitter. I have, however, given no small amount of study to English, so that if I find the necessity of singing in it I shall feel capable of so doing."

The question of the vaudeville idea again strode to the fore. Dr. Wüllner insisted that he would not think of appearing in it in New York, "where so many persons had already heard him under different circumstances."

"And would you want to appear in it in Germany?"

Dr. Wüllner thought he wouldn't—he has so many friends and relatives in Berlin. Mr. Bos thought he would. Then, on second thought, Mr. Bos guessed he would not and Dr. Wüllner wasn't quite sure, after all, but that he would. And between the two nothing more momentous

was decided about the Berlin vaudeville engagement.

### Keeps Away from His Imitators

No one need be told these days that Dr. Wüllner has imitators. Dr. Wüllner knows it, too, but he is not in the least inclined to lose five minutes' sleep at the thought. "*Meine nachahme*," he said, with a shrug of his lofty shoulders, "my imitators—I know nothing whatever about them, for the simple reason that I never go where I am likely to hear one. I do occasionally go to the recitals of Johannes Messchaert. But, he is in no sense an imitator, working as he does along entirely different lines and being a very great and original artist in every respect. But for the rest! Yes, I know that there are many who get up and declaim songs, making every effort to sacrifice vocal beauty and to place all their emphasis on the violent delivery of the words. I cannot call that imitation, to be quite candid. People like to say that I am a singer without voice. That is not so. *I have a voice and I know how to use it.* For the past eight years I have been careful about the matter of tone. There are moments of course in which a song requires violent declamatory effort. But for the most part I let the words take care of themselves and seek above all things for a perfectly smooth and flowing legato. I wish most emphatically to avoid chopping off the tones, one from another. I have heard people sing Schubert's 'Forelle' in just such a foolish way. The aim of the true singing artist in that song should be for a perfectly smooth connection of one tone with another."

Dr. Wüllner is much elated over the prospect of having Mr. Bos as associate at the piano on his present tour as on former ones. "We all agreed," he says, "that the tour could not have been undertaken otherwise."

Mr. Bos himself finds himself somewhat at a loss when asked to give the recipe for turning out accompanists of a skill equal to his own.

### Bos' Talks About Accompanying

"Why—I don't know how I do it," he insisted with manifest embarrassment. "I have now been with Dr. Wüllner eight years. Previous to that I accompanied for several other artists, including the famous Eugen Gura. I have gotten to a point at which I dislike extremely playing any music that has not got words to it—the music seems to me incomplete without them. I should never wish to be a virtuoso and I should hate to play virtuoso music. I do play piano in a trio in Berlin, but that again is a different question. No, I am amply satisfied with what I am."

H. F. PEYSER.

Gounod's "Faust" will reach its 1,500th performance in Paris next season.



## JINKS MUSIC SHOWS STRICKLEN'S TALENT

Heard at Annual Concert at Bohemian Club, Following Great Grove Performance

SAN FRANCISCO, Aug. 29.—With the annual concert on Friday afternoon of the music of the Midsummer "Jinks" of the Bohemian Club, San Franciscans were given proof that another musical genius is found among its talented members.

An original production is presented each year at the famous Bohemian Grove in Sonoma County, and a repetition of the music of the Grove play, together with other compositions by the club's members, is given for the benefit of San Francisco's society people and music-lovers. Edward G. Stricklen, the young composer, wrote the music of the play this year, whose title is "The Green Knight," the book being written by Porter Garnett.

The first part of the program contained some of the works from the grove music of previous years. The opening number was Herman Perlet's "Tarantella," the orchestra conducted by Wallace A. Sabin; "The Dance of the Saplings," from "The Triumph of Bohemia," by Edward F. Schneider, was conducted by the composer. Anna Miller Wood, the Boston contralto, sang with marvelous effect an aria from this work. Two works by Theodore Vogt, "Andante Cantabile" and "Lullaby," were given, with Geno Severi as solo violinist, under the composer's direction. "The Love Duet," sung by Henry L. Perry and Anna Miller Wood, from "The Cave Man," by William J. McCoy, and the "Death of Meledon" and "Triumphal March," with chorus, from the "Hamadryads," were given, the composer directing the orchestra.

During the intermission of the concert stereopticon views of the beautiful Redwood Grove of Bohemia were shown.

Mr. Stricklen led the orchestra in his own work, which formed the second part of the program. "The Green Knight" is a work of magnitude and abounds in beautiful melodies. The composer devotes himself entirely to the orchestra in the interpretation of the themes of the drama, neither solo numbers nor chorus being used.

Marshall Darrach interpreted the story in dramatic recitation, choosing the important extracts from the libretto for this purpose.

The orchestral numbers from Mr. Stricklen's work were: "Prelude"; "The Elf King Episode"; "Dance of the Moonbeams, Elves and Goblins"; "Introduction and Entry of the Captives of Care"; "Intermezzo"; "Entrance Music of the Green Knight"; "The King's March"; "The Green Knight's Apostrophe to Beauty," and "Finale."

The Central Theater was taxed to its capacity with 2,000 in the audience who appreciated fully the opportunity of hearing this beautiful music of Bohemia.

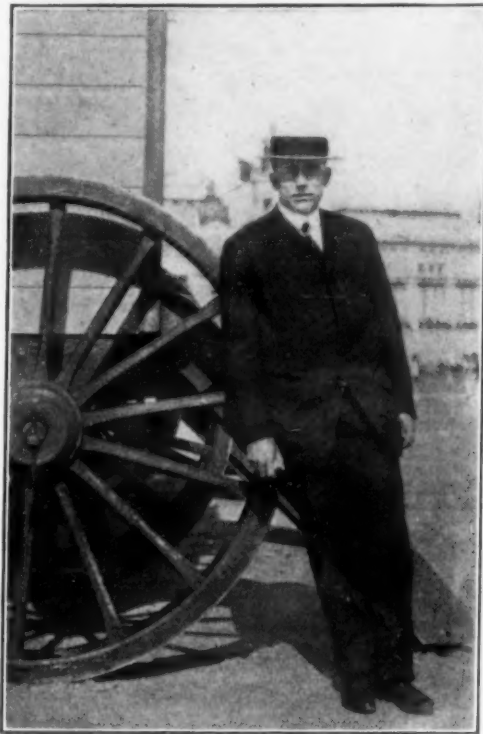
Charles Keeler, the California poet, who is about to leave for a tour of the world,

gave a farewell recital on Saturday evening, in Century Hall, to a large and appreciative audience. He was assisted by Mabel Riegelman, soprano, who sang three groups of songs by Edith Simonds, the words of which were written by Mr. Keeler. The accompanist was Frederick Maurer, Jr.

An interesting recital recently was that given by Signor Avedano, assisted by his pupils, at the Washington Square Theater. He was formerly leading tenor in the Lombardi Opera Company, and for several years was tenor at the Tivoli. R. S.

### MANAGER ANDERSON BACK

Resumes Work in New York After Annual Pilgrimage Abroad



Walter R. Anderson, the New York Manager, on the Beach at Ostende

Walter R. Anderson, the New York manager, has returned from his annual pilgrimage to Europe, where he visited in England and on the Continent, and has again taken up actively the booking of his many artists. While abroad Mr. Anderson devoted some time to play as well as to business and spent several weeks at Ostende and the English watering places.

While many prefer the mountains for the vacation sports Mr. Anderson, as an expert swimmer, spends most of his leisure time at the seashore.

### Manager Hawley Pushing Publicity for Cincinnati Orchestra

CINCINNATI, O., Sept. 4.—Oscar Hatch Hawley, manager of the Cincinnati Orchestra, has adopted unique methods of popularizing the work of that organization. At the Summer concerts given at the Zoological he has had distributed thousands of folders describing the forthcoming series of concerts, thus reaching many music-lovers who are prospective subscribers to the Winter series.

## SAINT-SAENS OPERA AT CHICAGO OPENING

"Samson et Dalila" Selected to Inaugurate Season—Several Novelties Announced

CHICAGO, Sept. 4.—The Chicago Grand Opera Company will open its season in this city at the Auditorium Wednesday evening, November 27, giving the first performance here in French of "Samson et Dalila," marking the debut of Mme. Jeanne Gerville-Réache. The support will include Messrs. Dalmorès, Dufranne and Huberdeau. Thursday evening "Carmen" will be given in French, Mary Garden appearing for the first time in the title rôle, with Dalmorès as Don José. Friday evening Donizetti's "Lucia di Lammermoor" will be given in Italian, marking the first appearance of Mme. Luisa Tetrassini in grand opera in this city. She will be supported by Messrs. Bassi and Sammarco. Saturday afternoon, November 25, will be marked by revival of Mozart's "Le Nozze di Figaro," the debut of the famous Irish soprano, Maggie Teyte. On Saturday evening "Il Trovatore" will be given at popular prices and Sunday afternoon will inaugurate the series of Sunday concerts with Verdi's "Messa da Requiem." On Monday evening November 27, the first performance of Massenet's "Cendrillon" will take place and on Tuesday evening "Traviata," with Mme. Tetrassini and Messrs. Bassi and Sammarco will be given. The announcement gives subscribers an idea of what they may expect during the coming season. Among the features will be a limited number of performances in English, revivals of standard operas, previously not given by this company here. In addition to the German repertoire, including "Tristan und Isolde," "Die Walküre" and "Lohengrin," the following novelties will be given in season: Massenet's "Cendrillon" and "Le Jongleur de Notre-Dame" (in French); Saint-Saëns's "Samson et Dalila" (in French); Nougues's "Quo Vadis?" (in French); Wolf-Ferrari's "The Secret of Suzanne" and "The Jewels of the Madonna" (in Italian). Likewise Herbert's "Natoma" Mme. Tetrassini will appear here in "Lucia di Lammermoor," "La Traviata," "Rigoletto," "Lakmé" and "Crispino e la Comare."

A new member of the Chicago Grand Opera Company is Charlotte Guernsey, who recently furnished one of the features of the Wagnerian program at Willow Grove Park, Philadelphia. She has been abroad for several years past and earned an enviable reputation in this line of German opera. C. E. N.

### 21ST YEAR OF SCHOOL

Dr. H. S. Perkins's Conservatory Opens for Season in Chicago

CHICAGO, Sept. 4.—Dr. H. S. Perkins, head of the Perkins School of Music, will begin his twenty-first year next week at the Athenæum Building. Dr. Perkins came to Chicago in 1857. During the first thirty-three years of his stay in the West he organized and directed more musical conventions and normal music schools than any musician west of the Alleghenies. In addition to conducting his own school he teaches harmony in the Master Violin School in the Fine Arts Building. He is still busy on his big work on the History of Music and Musicians in the New England States from the landing of the Pilgrims up to date.

Mr. and Mrs. Frank E. Mandy, who have been spending the Summer at High View, N. Y., will reopen their Kimball Hall studios next week.

Samuel B. Garton has organized a quartet of singers, under the caption "English Grand Opera Company," enlisting Harriet Case, soprano; Jessie Lynde Hopkins, contralto; George Brewster, tenor, and Dr. William Carver Williams, basso. They will open their season in November at Cedar Rapids, Ia. C. E. N.

### Mr. Van Hoose's New Engagements

Ellison Van Hoose, the American tenor, has just been engaged by the Philadelphia Orchestra as soloist for February 2 and 3, and by the Cincinnati Orchestra for concerts in Detroit in March.

### Indianapolis Organist Goes to Seattle

INDIANAPOLIS, IND., Sept. 2.—W. H. Donley, concert and church organist, also chorus director, will leave this city this

month for Seattle, Wash., to reside permanently. Mr. Donley is one of the few organists who make a specialty of planning and supervising the construction of church organs, which work he was doing there when this splendid offer was given him from the First Methodist Church, in Seattle. For the past eight years he has been organist and choir director of the First Presbyterian Church besides his organ building and recital work, which takes him all over the country. He has been a resident here for the past nineteen years.

M. L. T.

### JOINS BOSTON OPERA CO.

Bernardo Olshansky Received Musical Training in This Country



Bernardo Olshansky (on Left) and His New York Teacher, Giacomo Ginsburg

Henry Russell, director of the Boston Opera Company, is highly gratified over his engagement of the Russian baritone, Bernardo Olshansky, for the coming season. Mr. Olshansky, who is but twenty-six years of age, is looked upon as worthy of the distinction of being one of the leading baritones of the Boston institution. Mr. Olshansky is a pupil of Giacomo Ginsburg, the New York teacher, and his musical education has been acquired entirely in this country.

### TEST FOR VOICES

Mme. Eames Suggests Having Committee Examine Singers Before Study Abroad

Emma Eames is greatly interested in the fate of an American singer who is studying on the Continent. She told a Paris correspondent of the New York Sun recently: "Only this morning my doctor told me he had been called in by a young American woman who asked him to give her a tonic. The doctor made an investigation as to how she had been living. He found that she cooked enough rice to last her a week on Sundays. Meanwhile she had been taking singing lessons and practicing."

Mme. Eames would like to see a responsible committee formed to which parents could apply for judgment as to whether their children's voices would justify them in sending them abroad. She suggests that the test should be whether they are able to earn money by singing in America. If so they should be sent abroad.

This does not necessarily mean to earn their entire living. She says she kept her mother and herself by concert and church work for two years before she came to France to study. She says she is convinced that no young American is worth sending abroad if she is unable to earn something in America.

### Manager Behymer Visits Chicago

CHICAGO, Sept. 4.—L. E. Behymer, the Los Angeles musical manager, spent a few days in this city last week visiting friends and completing his engagements for this season. In addition to handling the stars of the Chicago Grand Opera Company he has the attractions of Max Rabinoff, and also has engaged among his concert artists Esther Plumb, Chicago contralto, and Anne Shaw Faulkner for illustrated operatic lectures with Marx E. Oberndorfer for a series of appearances on the Pacific Coast early next year. Mr. Behymer was accompanied by Lillie Dorn, the dramatic soprano. C. E. N.

The Paris Opéra Comique is closed for a short recess of six weeks.

## MISS FLAHAUT'S VIEWS ON WOMEN'S SUFFRAGE

Marianne Flahaut, the contralto, and a valuable member of the Metropolitan Opera Company, is to make an extended concert tour of the country this season under the management of R. E. Johnston. While in Europe this Summer negotiating with artists for the coming season Miss Flahaut gave a luncheon at her house in Paris in honor of Mr. Johnston, who had only a few days to stay in that city. He says that it was a notable gathering and one of the pleasantest luncheons that he ever attended.

Mary Garden and Lilla Ormond were also guests and wherever these artists meet at a social gathering there is bound to be an interesting discussion. This time Mr. Johnston says he was victimized, for a newspaper representative who called asked the song birds if they were in sympathy of the woman suffrage movement, since there seemed to be such a forceful discussion going on. "For," said he, "you will



Marianne Flahaut

all certainly be asked that question the moment you land in America this Fall." Instantly Mary Garden said, "I certainly am," and she gave some emphasis to the words. Lilla Ormond, although from Boston, was not quite sure whether she was or not, but Miss Flahaut was quite positive that she had no patience with women who wished to interfere with politics. She said: "While I am glad I live in the twentieth century with all its wonderful progress, yet I do not favor suffrage for women; but it must have been awful for women to have lived in the old days when womankind, like ancient Gaul, was divided into three parts—wives, widows and old maids. Why, then the minds of the most advanced thinkers held the conviction that the only destiny for women was marriage. Now look at the three of us—none of us married and each of us before the public of the world! I am glad I live in the days of 'Votes for Women' and yet I do not sympathize with their ambitions, although many of the American women whom I have met in New York and are leading factors in the new movement are most charming and full of womanly dignity. Perhaps I have never given the subject enough thought to consider it seriously, because you know I am too partial to my music to take any time away from it to give another subject of such importance much study."



## DIFFICULTIES BESET THE STRING QUARTET

Rehearsals for Chamber Music  
Concerts Require Deepest Care  
and Study

THE public seldom appreciates the amount of work back of an initial concert appearance. The artist appears, sings or plays, receives applause, encores, flowers, and the listeners accept it all as a matter of course. A few lessons, a little practising and the royal road to musical success spreads invitingly before the aspirant for fame.

Perhaps the public has been unwittingly misled by the apparent ease with which certain singers have achieved fame. There is something about the singer, a certain glamor which always surrounds the possessor of a beautiful voice, which makes for an instant celebrity, often to the sorrow of the singers, for many times they are unprepared and, lacking foundation work, speedily fail.

With the violinist while there is the fascination of the mystery always associated with the player of a Cremonese masterpiece and the excessive temperament which always accompanies a gift for that kind of instruments, there are yet a long schooling and hours of drudgery before the player can stand confidently before his audience. And, with the pianist there is even more drudgery, for the piano is a prosaic instrument.

But, even with the years of preparation necessary for the players of these instruments, it is little when compared to that undergone by those who would play ensemble, as in a string quartet. As we listen to a quartet we sometimes unthinkingly picture the players taking their instruments up casually and dashing into a composition at sight.

Nothing could be further from the

truth. A string quartet, more than any other ensemble organization, requires hours of painstaking rehearsing together. In an orchestra where there are at least two instruments to every part, sometimes many more, the individual perfection is not

greater measure of success than the Olive Mead Quartet, and these young women have done this, not by trusting to luck, but by hard, consecutive and conscientious work. For the hours they have spent in concert they have probably spent scores in



The Olive Mead Quartet—From Left to Right: Olive Mead, Lillian Littlehales, Gladys North and Vera Fonaroff

so strikingly necessary. When a quartet plays, if the first violinist misses a note it is missed and there is no one to cover up the slip. It is, as a matter of course, essential in the case of the quartet that the players should not only be expert in themselves but expert in moulding their moods to the moods of each other; they must be elastic and yet certain.

No other organization, certainly no other women's organization, has achieved a

practise, in analyzing, dissecting, a work and in building up an ensemble which enables them to speak as with one instrument.

That their managers, Foster & David, will present them more frequently in public this season is an announcement which will be received with gratitude by those who have long followed music in its highest form and who appreciate the fineness of their performances.

## OPERA PRIVILEGES FOR DAMROSCH INSTITUTE

Association of School and Metropolitan  
a Boon to Students—Term Opens  
October 9

When the announcement was made late last season that Signor Gatti-Casazza and Alfred Hertz had joined the board of directors of the Institute of Musical Art in an advisory capacity and that an agreement had been entered into between the Metropolitan Opera House and the Institute, whereby pupils of the opera class of the latter institution are to have the opportunity of beginning their careers at the Metropolitan in small rôles when they are found capable, those Americans who understood the far-reaching effects of such a move saw the beginning of the emancipation of the American singer from European influence.

The fact that Signor Gatti-Casazza has stated publicly that he was not in favor of establishing a conservatory jointly with the Metropolitan adds the more importance to the selection of the Institute as a training school for the Metropolitan, for with the opportunity held out to the advanced opera pupils who show the required ability goes the privilege of attending dress rehearsals at the opera house. No higher commendation of the aims and accomplishments of the Institute of Musical Art and of its unique position among schools of music could possibly be given. It is an acknowledgment of the sincerity of the object of its founders to increase the amount of musical knowledge and appreciation in the United States and to foster musical ability wherever it may be found.

The Institute of Musical Art, which will begin its seventh season October 9, has never had the slightest difficulty in obtaining pupils. The first year when Mr. Damrosch was expecting 50 and prepared for 100, the enrollment touched 468. And ever since that time the Institute has been filled to its capacity, which is limited to about six hundred, depending somewhat upon selections of courses.

One development which has pleased Mr. Damrosch greatly is the steadily increasing proportion of male pupils. The first year there was less than three per cent., now almost a third are men, most of whom are there to make music a vocation.

### Oscar Gareissen Reopens Studio

Oscar Gareissen, the well-known vocal teacher, has returned to New York and will resume his teaching at his studio, No. 30 East 34th street, New York.

## Unique Method of Advertising Used by Paul Dufault in Canadian Towns



How They Advertise Artists in Canada—A Concert Town on Paul Dufault's Summer Tour

PAUL DUFAULT, the French-American tenor, makes a concert tour of Canada each Summer. In these tours he frequently appears in towns where few good concerts are heard and the methods of advertising are sometimes unique. In place of window cards and posters it is the custom to have painted large signs with the singer's name and other particulars and these signs are suspended across the streets in favorable places. The above picture was taken in St. Hélène de Bagot.

Mr. Dufault has been visiting this part of Canada for the last eight or ten years and has built up a most loyal following.

### Hugo Kortschack's Concert Plans

CHICAGO, Sept. 4.—Hugo Kortschack, the violinist, who recently opened an independent studio in the Fine Arts Building, has been heavily booked for concerts throughout the West, commencing in October. He will also appear here in Music Hall, giving Max Reger's "Chaconne" for violin alone, op. 103, for the first time in America. Immediately after the conclusion of his tour, under the direction of Harry Culbertson, Mr. Kortschack will go abroad.

### Charles C. Washburn on Vacation

Charles C. Washburn, who has been spending the last ten weeks teaching voice at Chautauqua, N. Y., is taking a two or three weeks' vacation in Canada in the section made famous by Longfellow's "Evangeline" before returning to his Winter's work. Mr. Washburn will make a tour as soloist with one of the orchestras this coming Spring, and will be heard in many recitals, especially in those of children's songs.

## 5 ORCHESTRAS TO VISIT PITTSBURGH

Local Association Announces Organizations that Will Give  
Concerts this Season

PITTSBURGH, PA., Sept. 4.—The Pittsburgh Orchestra Association organized for the purpose of working out plans to give Pittsburgh a permanent orchestra, is so well pleased with its success of last season in bringing visiting orchestras to Pittsburgh, that Pittsburghers will be given an opportunity of again hearing five of the best orchestras in the country during the coming season.

The concerts will be given in Memorial Hall, and the following orchestras will appear: Theodore Thomas Orchestra with a soloist to be announced later, November 7; Philadelphia Orchestra with a violin or cello soloist, December 11; the New York Philharmonic Orchestra, Josef Lhévinne, pianist, January 13; the Minneapolis Orchestra, which will be its first appearance in Pittsburgh, March 16, and the Boston Symphony Orchestra, April 8. The Orchestra Association will have offices in the Farmers Bank Building, and these are expected to be opened soon.

The Russian Symphony Orchestra with Modest Altschuler, conductor, opened the season of the Western Pennsylvania Exposition Society last Wednesday night, and each week for the next seven weeks a band or orchestra of national reputation will give concerts afternoon and evening in the big music hall. The Russian Symphony Orchestra has many admirers in Pittsburgh. The opening number was the Kaiser march by Wagner, and was given with good effect. This was followed by the humorous and ever interesting "Humoresque" by Dvóřák, followed by Rubinstein's "Trepak," which was repeated. The "Dance of the Hours" from "Giacinta" proved extremely interesting.

The encore number was Tchaikowsky's "Nutcracker Suite" and the applause was perhaps the most prolonged of the evening. The celeste, an instrument not often heard in Pittsburgh was played on this occasion by Madame Rossini, formerly harpist of the Pittsburgh orchestra. In the second half of the program Massenet's overture "Phèdre" was given a very careful reading. Moszkowsky's "Serénata" and the "Méditation" from "Thaïs" proved interesting encores. Chopin's "Andante" with the cello solo played by Bernard Altschuler, who gave it excellent interpretation, followed. Other numbers were well received, the program being closed with the playing of the Rimsky-Korsakoff Polonaise, rounding out a well balanced and highly appreciated entertainment.

James Stephen Martin, director of the Pittsburgh Male Chorus and his family, who have been summering at the seashore, have returned to Pittsburgh and with them Midshipman Carl Martin, who is home on a leave of absence after a cruise on the battleship Iowa, which visited Gibraltar, Kiel, the North Cape and other European ports.

Among the musicians of the Pittsburgh colony recently returned from their vacations are Edward G. Rothleder, who is home from Bermuda, and Morris Stephens, the voice teacher who is home from Wildwood, N. J. E. C. S.

### Mrs. Elizabeth Clark-Sleight Returns to Resume Instruction

Mrs. Elizabeth Clark-Sleight, after a Summer in the British Isles, will resume teaching on September 20 at her home studio, No. 817 West End avenue, New York, and on two days each week at the Keese studio, Brooklyn.

While Mrs. Sleight was abroad she visited her pupil, Anna Loew, who is preparing for opera with Prof. Bellwidt of Frankfurt, who is most cordial and enthusiastic in his appreciation of the preparation for his work given to Miss Loew by Mrs. Sleight.

### Myron A. Bickford Begins Year's Work

Myron A. Bickford, the New York pianist and accompanist, returned to the city on August 25 from his Summer's vacation, which he spent this year at Chautauqua, N. Y. He resumed his piano instruction at No. 39 East Thirtieth street on September 1. In addition to his teaching, which bids fair to keep him busy, Mr. Bickford will do a considerable amount of accompanying for well-known artists this year. His services as a coach for concert singers in repertoire work will also be in demand.



## SUGGESTS A DIRECT ROUTE TO PIANO TECHNIC GOAL

By EARLE LA ROSS

WHILE the matter of the pianist's technic is over-estimated and too much stress is at the present time laid on its acquirement to the neglect of other phases of a pianist's art, there are most emphatic reasons for the truth of this assertion when we consider that some of our serious piano students are not given the direct route to attain their goal. This statement is made with absolutely no disparagement to our American teachers.

Art is, in its legitimate sense, the simple and natural rather than the complicated and indirect. When a child has seen a pianist perform, its imitation of his playing is to strike with the fingers furiously on the table and only when it comes to the more temperamental part will it even use the lower arm. So then it is intuition with the child to imitate with the fingers only. Why, then, should not the mature pianist first think of the development of the fingers with any support from the arms. It is plainly evident that works in this style of playing require for their interpretation just such a finger touch—one which produces a velvety tone and a smoothness which the arm without such finger independence could not produce. I do not mean to assert that the arm should offer no assistance to the hand and fingers, for with a stiff wrist or arm no artistic results could be attained.

Let the fingers do the work first and then have the wrist or arm offer the much-needed assistance. The foregoing applies but to long passage work in which the student has so much difficulty to acquire smoothly and with a good, full and mellow tone.

In the delivery of a single melody another touch of the fingers is used and it is because of this that so many beautiful themes are spoiled, since the student does not individualize each tone by giving the lower and upper arm its proper play in its execution. Those who have heard Gabrilowitsch "sing" out of melody can understand what I mean. He says that all the muscles of his arm are brought into play at the stroke of each finger. This is merely the technical aspect of a pianist's burden, but one which, if conquered, would be a simpler and more esthetic view of the divine art.

As to the natural interpretation of the work in hand, I can refer you only to the same rule, which is suggested at the beginning of this article, viz.: seek the natural and simple side of your subject. All music tends to imitate the hum of an organ, the voice. So, for an instrumentalist, it is more difficult to take a breath (musically speaking) than with the vocalist, who will naturally cut off a phrase here and not there. How many of the students of the piano lap over one phrase on another, pause just where they shouldn't and attack one note which perhaps should receive the least accentuation? And why? Simply because they have not analyzed the theme or melody to find out what it means and where the composer wants a "pianistic breath." This, after all, is the primary function of music—to deliver a message to those who by virtue of their talent can receive it, just as an orator can proclaim his thoughts to a cultured audience. While many pianists may disagree as to the minor effects of a piece, the general conception of a work should be identical.

As an illustration, I have heard the "Appassionata Sonata" of Beethoven played many times by different pianists who have differed as to their conception of one phrase or another, but their general plan in delivering the work was that of Beethoven, viz.: a most impassioned work full of most varied content. Chopin's works offer the best study to students for the most graceful and simple conception of melody playing, and it is in his works that we hear more trespassing. But, as a famous teacher once told me, "Only do three things in playing the piano: First, think; secondly, think; and, thirdly, think."

## CINCINNATI MUSICIANS VISIT NIAGARA FALLS



Enjoying the beauties of Niagara are here seen Phillip Werthner, the Cincinnati pianist and former president of the Ohio Music Teachers' Association (to the left), Mrs. Werthner, who is well known as a singer, and Carl H. Grimm.

## Mme. Humphrey Returns from Europe

Mme. Frances Helen Humphrey, MUSICAL AMERICA's Buffalo correspondent, returned Saturday on the *Provence* from a ten weeks' sojourn in Europe. During her stay abroad she had interesting interviews with Yvonne de Treville, the soprano who comes here this season; Camille Saint-Saëns, the composer; Victor Capoul, Pedro Gailhard, Jean de Reszke and other prominent musical figures. Mme. Humphrey brought several string quartet novelties which will be played this season by the Ball-Gould Quartet in Buffalo.

Teresa Car. eño will play in Europe, more especially in Germany and England, this season.

## ABORNS WILL PRESENT MORE PUCCINI OPERAS

"Tosca," "Madama Butterfly" and "La Bohème" to Be Given This Season in English

Milton and Sargent Aborn have just completed arrangements with George Maxwell, American representative of the Italian publishing house of G. Ricordi & Co. for the presentation of the Puccini operas during the coming season of the Aborn English Grand Opera Company. This organization has already presented two of Puccini's works, "Madama Butterfly" and "La Bohème" in English, and later will add "Tosca" to its repertoire. Other operas included in the Aborn organization's tour starting in September are Massenet's "Thaïs," Offenbach's "The Tales of Hoffman," Verdi's "Il Trovatore," Donizetti's "Lucia di Lammermoor" and Flotow's "Martha."

The annual Spring season of grand opera in English last Spring under the Aborn direction comprised six companies of about one hundred members each, located for runs of from five to ten weeks each simultaneously in Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington and Chicago. Of all the operas presented by the Aborn forces during their extensive campaign in those cities last Spring, the operas which drew the largest attendance were the seven works mentioned above, and hence their selection for the coming general tour of the Aborn English Grand Opera Company in repertoire.

The double alternating cast of this organization will include Edith Helena, Jane Abercrombie and Elsa Silverling, sopranos; Louise Le Baron, Zoe Fulton and Hattie Belle Ladd, contraltos; Leonid Samoloff, Domenico Russo and Arthur Green, tenors; Louis Kreidler, Ernesto Torti and Philip Fine, baritones; William Schuster and George Shields, basses, with Carlo Nicosia as first conductor; Emanuel Camoin as his assistant, and Carl Schroeder as stage director.

The spectacular revival of "The Bohemian Girl," which Messrs. Aborn made on a most elaborate scale last season, will be sent on tour again.

Florencio Constantino has added Verdi's "Don Carlos" to his repertoire in South America this Summer.

The Vienna Philharmonic Orchestra is to hold a jubilee festival lasting a week, in June, 1912.

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Dear MUSICAL AMERICA:

I see that the name of one of the Viennese playwrights, who has written the libretto for Cuvillier's opera, "The Diva's Domino," which Mr. Dippel is to bring out next year, is von Gatti. This naturally brings up in the mind the name of the manager of the Metropolitan Opera House; but more than that, it causes one to wonder why it is that names in the operatic world seem to go in pairs, either identical or ridiculously similar.

Did you ever think of it, and did this matter ever puzzle you as it has puzzled me? It causes a curious species of resentment in the mind. I was brought up on Alvary—Max Alvary, the great, only and original *Siegfried*. I heard him sing, in tune and out. I saw him always gloriously looking the part whether he was in good temper because everything was going well or whether, as on one occasion I remember, he was viciously kicking from the stage, at the end of the second act of "*Siegfried*," the *Waldvogel*, which, like an aviator with a broken engine, had ignominiously plunged headlong from its aerial wire.

Then along came Alvarez, claiming operatic honors; and I could never hear the name without a certain feeling of resentment. Even though I heard him in Paris in his palmiest days—and he did sing well—I never could quite get over my grudge against him for having a name that encroached upon that part of my mind devoted to his illustrious predecessor in nomenclature style.

Then, on the heels of a Caruso, came a Carasa. In fact, the latter came dangerously close to the heels of the former. Somehow, however, he faded out of the field of vision, and so has not remained with us to disturb the mind. We have only to look back a little from Puccini to see a Piccini, two men who might well have disputed honors as to the disturbance which they have caused in the operatic world. And in fact only this morning, when rummaging in an uptown book stall (an unbreakable habit of mine) I came across a song from an opera by Pacini. Life is too short to stop to find out what he did, especially as he has not been very effective in molesting the cosmology.

I have no doubt this list of doubles could be made quite a long one with a little thought, but the philosophy of it I have not yet solved to my satisfaction.

\*\*\*

Speaking of philosophy, have you got around yet to reading the books of Henri Bergson? If not, you are very much behind the times. (Having thus had the satisfaction perhaps of bluffing you into feeling my superiority in such matters, I will confess that I also have not done anything more, than merely dip into them and get a thimble-full or so of their essence.) "Creative Evolution," "Memory and Matter," "Time and Free Will," these are the names of the books that have set the world talking. You may wonder why we musicians should bother with such things, but I am sure you are not forgetting that it is part of our mission, yours and mine, to uphold the Aristotelian view, and to think of music in its highest possible terms, as the music of the spheres, the mighty harmony of the universe, symbolical of all that the universe holds.

Philosophy at best is but a department of music, although it did not take a Strauss, with his "Also Sprach Zarathustra," to show us that this was so. There have been some pretty good musicians, it is true, who were not philosophers, and yet if they really were good musicians I have no doubt but that they were latent philosophers, or philosophers in action, even if without the power of philosophical expression. As for great musicians, they must necessarily be philosophers, as must

all great men in any walk of life, especially in the noblest fields of endeavor, such as column-conducting in a musical newspaper.

But about this Bergson. I heard the late and greatly lamented William James mention him in high terms in a lecture in Cambridge several years ago, but he only now seems to be coming in for a little general publicity. Bergson is a welcome addition to the modern time, for he makes a philosophical assault upon this nut so difficult to crack—the relation of mind and matter. We are greatly in need of some one sufficiently brave and intelligent to do this. We have had so much given us in a quasi-religious way and a quasi-scientific way of late years that it is good to see the subject attacked by one apparently capable of keeping both science and philosophy up to their proper height of dignity.

Bergson disposes of the materialists who think that mind is a sort of secondary and shadowy manifestation of matter and of the idealists who, like Benjamin de Casseres, the author of that prodigious sentence "man is the wastral of the inutile ageless cycles," think that matter is merely a figment of the imagination, a chimera, as it were, of the mind. Bergson, I may say, like myself, thinks that both mind and matter exist (I, myself, have good reason for it), and although admitting the great difficulty of the problem sets out to find their relation and point of contact. He conceives the great world-will, whether in its philosophical or its religious sense, as struggling up through a world of matter and manifesting itself in individual lives. "Souls are nothing else than little rills into which the great river of life divides itself, flowing through the body of humanity."

He maintains that the mind has no position in space, that it is no more accurate to say your mind at any particular time is in Chicago, or New York, because your body is there, than to say it is in Kamchatka. (I have noticed myself that some people's mind appear to take up very little space, and I have thought that the minds of some people took up no space at all.) Our mind, it seems, is everywhere and nowhere.

To converge somewhat upon the point of Bergson's philosophy, I will say that he regards—very much to my satisfaction—brain and mind as constructed for practical purposes and not for speculation. His philosophy is the philosophy of the Now. Life consists in acting. Where mind gets down into matter and gets busy with it there is life. Delivering the goods is living—although I might interpolate that these are not Bergson's words. The time of salvation is Now. What you do with the atoms that make up that which is You is your responsibility—look out that you give them their chance to-day or they will be sidetracked in their upward march. The future of the world depends upon your action here, and now.

We poor mortals knew that many responsibilities rested heavily upon us, like paying the rent, or the doctor's bill. But we had scarcely imagined, before, how greatly responsible and important we really are.

Well, in the Bergsonian sense, this is well to believe, for if all of us would but get it into our heads that our deeds of music to-day make the musical world of to-morrow, it might help to get us out of the limbo of the onlookers and into the world of the living.

In short, if you have a notion, do not let it rattle around in the vast hollow spaces of your mind as an opinion or a theory. Do something with it and you begin to live.

I find myself so much in sympathy with Bergson's books that I am really surprised that I did not write them myself.

\*\*\*

I wish the commentators would bring a little more philosophy into their reflections upon Wagner the man. From the way certain people are talking and, what is worse, writing, at the present time, one would think that Wagner, in his personal life was a monstrous ogre of selfishness, a humpbacked dwarf of pettiness, a veritable Iago of dishonor, without a single redeeming feature.

I have not the slightest doubt in the world but that Wagner had some small traits. It would be astonishing if with nature's invariable law of compensation there were not some small things to balance the mighty ones. If nature gives a man great gifts she makes him pay the price; and the greater the gift the greater the price. Apollo and the muses were so liberal with Wagner—they gave him such stupendous tasks, taking such an enormous amount of time and physical labor to complete, that it was not astonishing that he did not have much time left for the cultivation of character *per se*.

Through Wagner blew the hurricane of the world-breath—the dark or heroic deeds of gods and men, beyond any petty thought of manners and morals. It does not surprise me, therefore, to find him doing many things which would very nat-

urally cause those about him to regard him as selfish, unmannerly or egotistical, and what not; but that these things represent the real character of the man I am scarcely willing to allow. It is, perhaps, an open question as to whether a genius so extreme as Wagner's is unqualifiedly a good thing. It must necessarily bring with it an extreme of irregularities, of breaches of the civilized code. There is plenty of evidence for believing that Wagner, for all these foibles more or less serious, was capable of noble impulses that were something more than "sentimental," and of deeds that mark the moral hero. There is plenty in his letters to Frau Wesendonck to let us know this.

When the average man is talking about a nature like Wagner's he is talking about forces which he is incapable of understanding, and he is more than likely to get into water over his depth in the matter of judgment. Judith Gautier's book, "Wagner at Home," as well as the Wesendonck letters, would make good reading for these odious persons who extravagantly conceive that Wagner was totally incapable of any act of thoughtfulness and kindness, but persons so base do not deserve to have any valuable suggestions handed out to them free of charge.

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There has been in the past a good deal of talk about the lack of standardization of musical education, of the resulting deplorable conditions of certain alleged conservatories of music, etc.

I do not know as we come off so badly in this matter in the musical world as they do in some other spheres of education. Fake doctor's and dental surgeon's degrees have thriven mightily in certain parts of America without apparently receiving any check. (The alleged doctors, not the degrees, got the checks.) Now I see there is government investigation of these institutions going on, and of certain universities that give degrees of all sorts for anything from fifteen dollars up.

One of the most entertaining of these universities which has been dug up is the so-called Oriental University in Washington. Its catalogue, as a writer in the New York Times of recent date tells us, states that "one of the greatest objects of the Oriental University is to gradually establish the highest standard of education found anywhere." It seeks "mental and moral development in its richest diversity, giving mind and soul all the perfections they are susceptible to, not only transmitting past knowledge, but also introducing future elaboration and growth as grasped already by present-day geniuses in the various branches of learning."

The faculty includes a professor of theologic symbolics, a professor of odontology, bacteriology, psycho-therapy and French and South American languages and a professor of evolution and Bahaism. The president is an S.T.D. and an S.O.D., and, incidentally, is professor of theonism.

After taking a course there I should fancy that a man would feel somewhat as if he had come out of some of those machines at Coney Island, where they amuse you for ten cents by standing you on your head, breaking your arms and legs and fracturing your skull.

\*\*\*

Stephen Fiske sends me, with his regards, a clipping from *Sports of the Times*, which tells about the foolish action of musicians in demanding more pay and privileges from the theaters just at the moment when it looks as if the theatres were more ready than ever to dispense with their services entirely, and which suggests that your "Mephisto" should have a plain talk with the insurgents and demonstrate how easy the theatres can get along without them.

Certainly. The musician in the theater is an absurd superfluity. It is perfectly easy for me to sit in the silence and imagine music more beautiful than the best theater musician can play. It is very easy for me to tell Mr. Fiske how easily I can get along without the theater musician. But I am not exactly in a position to assure him that I am convinced that the theatres

can dispense with them with equal ease.

People who go to the theater have no imagination. If they had they wouldn't go to the theater (I mean the theater of Broadway to-day). And since they have no imagination and do go to the theater, they want all their senses appealed to, especially eyes and ears. What I would like to do would be to lecture theater audiences and tell them to get an imagination and then either demand good music in the theater or none at all. I must say, however, that for the musician, I think the present moment somewhat inopportune for making extra demands on the theater.

\*\*\*

I met Charles Wagner on the avenue the other day, he who last year managed the St. Paul Orchestra. I knew him by reputation before, as a manager, but I did not know him as a humorist until he spoke, with an entirely serious countenance, of a conductor cutting out two movements of Schubert's Unfinished Symphony!

Wagner was in Denver some time ago when Rudolph Ganz was playing a recital there, assisted by the violinist, Heermann. It so happened that the ironical destiny which gleefully disports itself at times in this vale of tears so ordered that on the same day there should be a prize fight between Joe Gans (colored) and Hermanns. This appealed to the imagination of the pianist and call for some sort of appreciative manifestation. He therefore procured some dark colored cigarettes, as well as some white ones, and whenever he met a friend he would hold out a hand displaying one of each, and ask:

"Which will you have, a Joe or a Rudolph?"

Your

MEPHISTO.

### PIANIST FOLLOWS SIMPLE LIFE IN NEW BUNGALOW



Henrietta Michelson (on the Right) and Her Bungalow in Raymond, N. H.

Henrietta Michelson, the pianist, is now enjoying her vacation on the shores of Onaway Lake, Raymond, N. H. There she has built a bungalow and is enjoying the simple life except for such work as the preparations for her next year's concerts require. Miss Michelson recently gave a delightful concert there in company with David L. Fellows and Percy Goetschius. Her program included works by Schumann, Wagner, Rubinstein, Mendelssohn, Chopin, Weber, Grieg, Scriabine and Brahms.

Carl Goldmark's "Memoirs" are to be published this Fall.

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## OPERATIC LECTURES IN FAVOR

Unique Recitals by Anne Shaw-Faulkner and Marx Oberndorfer in Demand Throughout Country—Many Chicago Teachers Return to Reopen Studios

CHICAGO, Sept. 4.—The opera musicales forwarded by Anne Shaw-Faulkner and Marx E. Oberndorfer have sprung immediately into demand as delightful and authoritative as they are illustrative and popular. The season has been laid out for November and December in the Middle West; January, in the Northwest and California; February, Southern California, Texas and the South; March, New York and New England. The repertoire includes stereopticon musicales, "Parsifal," "The Ring of the Niebelungen," "Tristan und Isolde," "Music in Its Relation to Art," and "Development of Notation." The opera musicales are divided into three sections: Wagner operas, Strauss's "Salomé," "Elektra," and "Rosenkavalier" and Humperdinck's "Hänsel und Gretel," "Königskinder" for the German. The French list includes Massenet's operas, Debussy's "Pelléas et Mélisande," Dukas's "Ariane et Barbe-Bleue" and Nougues's "Quo Vadis." The Italian list embraces Puccini's operas, Mascagni's "Ysobel," Wolf-Ferrari's "Jewels of the Madonna." Miss Faulkner reports that the Western time is filled solidly and the Eastern tour is making an excellent showing. New pictures will illuminate their lectures this season.

Marx E. Oberndorfer, who has been in the woodland resorts in Wisconsin, returns to his studio in the Fine Arts Building next Monday. The Oberndorfer studio will become quite a Mecca for musicians this season, as Sibyl Sammis MacDermid, the soprano, has consented to take a number of pupils and will use this studio, likewise Leon Marx, the violinist.

Max Rabinoff, the head of the Russian Amusement Company, is expected here this week. Mr. Rabinoff has had a busy Summer, living between his London office and St. Petersburg office, making two trans-Atlantic voyages in the interim.

Frederick Shipman, the Canadian impresario, returned to his home in Chicago for several hours last Thursday, having spent the past month in Northwestern Canada in connection with the Nordica tour. He left Friday night for Denver and will visit Omaha, Salt Lake City and other important points. Colorado, Nebraska and Utah will be the first three States of the coming Nordica tour, opening in October. Manager Shipman has closed ten dates in California, making in all twenty-six, twelve of which will be given in Western Canada. He is more than gratified over the prospects of the coming season, and every indication points to a triumphal tour for Mme. Nordica.

An interesting program was recently presented by the faculty of the Chopin

Conservatory of Music at their recital hall, Ashland avenue and Division street, a varied array of classic selections being given by Isaac Van Grove, pianist, and Lester Luther, accompanying. The Chopin Conservatory, which opens its regular term next week, in addition to having the usual departments, has a school of opera.

Hazel Huntley returned last week from her vacation at her old home in Springfield, Mass. She will have charge of the Thomas N. MacBurney studios during his absence on vacations and will afterwards

cago Grand Opera Company, who has been looking after the interests of the Auditorium during the absence of Manager Ulrich, is back from a fortnight's vacation at Battle Creek, Mich.

Hugo Kelso is back from fishing adventures at Wolverine, Mich. His gifted wife, who was doing Chautauqua work at Bay View, Mich., has also returned and they will open their studio this week in the Auditorium Building.

Theodore S. Bergey will open his opera school next week in Steinway Hall Building and has scheduled a recital for September 15.

Florence Benson, head of the musical department of the Seminary School, Cleveland, Tenn., has been in the city preparing a program with Mr. and Mrs. Theodore S. Bergey, which she will present in Cleveland the latter part of September.

Mrs. Truman Aldrich, Jr., who has spent the major portion of this Summer coaching with Ernest Hutcheson at his Summer home in Massachusetts, made a flying trip to this city last week to appear as the soloist with the Minneapolis Symphony Orchestra at Ravina Park. Last Wednesday evening she played the Tchaikowsky concerto with brilliant success. The next day she returned East and next month will go to her home at Birmingham, Ala., for a brief rest before taking up concert series under the direction of Samuel Garton.

Louise George, of the Chicago Piano College, and her mother, a well-known educator, have returned from a three weeks' vacation tour along the Atlantic seaboard.

Grace Morton Clagett has returned from a Summer's outing in Colorado and will be associated with the Glen Dillard Gunn piano studio in the Fine Arts Building.

William Beard, the operatic baritone and vocal teacher, having concluded a busy Summer of recital work, has opened a new studio of his own at No. 419 Fine Arts Building.

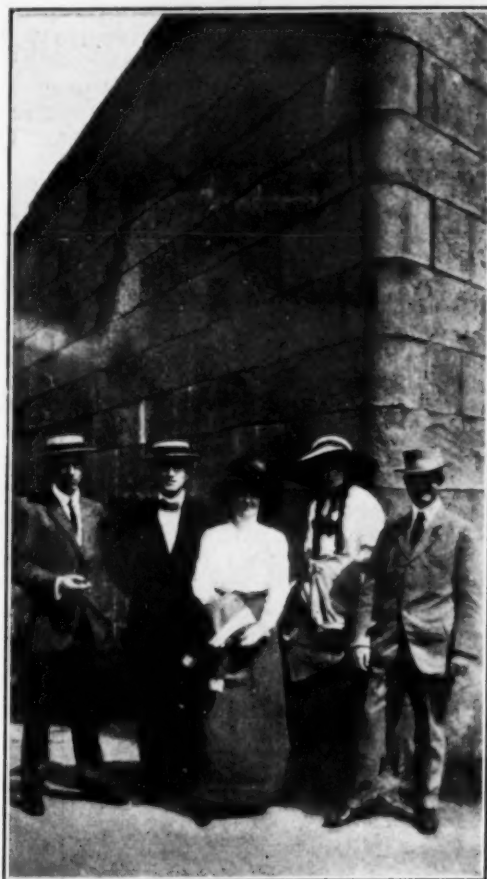
Ella M. Freeman, after an enjoyable Summer at Spokane, Wash., has returned to her home in this city to resume her church and recital work as well as her teaching.

Gertrude Wakefield-Hassler, mezzo-contralto, made a pronounced impression as the soloist with the Russian Symphony Orchestra last Saturday evening at the Studebaker Theater. She sang the Barcarolle from "The Tales of Hoffmann," with much charm. Not only was her reading expressive, but the tonal quality had a warmth and beauty of proportion that was particularly pleasing. The audience approved her work so heartily that she was recalled a number of times and was finally compelled to repeat the entire number. In addition to her recital work planned for this Winter she will teach at the Sherwood School of Music.

Adolph Mühlmann, who left his home in Berlin last week to take up his residence in Chicago, as a member of the faculty of the Chicago Musical College, is expected on hand this week to examine the free scholarship classes.

The Chicago Musical College will open its forty-sixth year of activity next Monday. Louis Falk, Mrs. O. L. Fox and several other teachers still identified with the faculty have been continuously with the school since it was founded. C. E. N.

Matteo Battistini, the Italian baritone, will spend most of next season in Russia, as usual.



Chicago Musicians Before the Citadel at Quebec—Second, from Left, Harold Henry, the Pianist; Extreme Right, Karleton Hackett, the Voice Teacher, also of Chicago; Mrs. Hackett and Dorothy Hackett, in Center of Group

resume her own studio in the Fine Arts Building.

Mabel Sharpe-Herdien, the soprano, has just returned from a month's visit in the East. The latter half of her visit was far from pleasant, owing to illness.

Marion Chase-Schaffer accompanied Charles W. Clark to Europe with his family, with a view of continuing her studies under his direction.

Bessie A. Reed, who formerly studied with Jean de Reszke, who has been coaching this Summer with Herman Devries, has gone back to the Conservatory of Music at Waterloo, Ia., where she is a teacher.

Sibyl Sammis-MacDermid and James MacDermid, the composer, left last Saturday to spend this week at Winona Lake, Ind., where she will sing his songs for the members of the International Lyceum Association.

Arthur Burton, educator and baritone, who has been making a trip through the Canadian Rockies and along the Pacific Coast, is home again and resumes his teaching this week in the Fine Arts Building.

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## PROPOSE CALIFORNIA STATE ORCHESTRA

Suggestion in Los Angeles for  
Organization Supported by  
Nineteen Cities

LOS ANGELES, Aug. 27.—It is a colder day than ever comes to Southern California when some new scheme or theory isn't hatched or promulgated. Music does not escape. The latest idea advances the formation of a "State Orchestra," on a co-operative basis, the various good-sized cities to be the co-operators. Whoever fathers this scheme states that there are nineteen cities listed as possible members of this orchestral federation.

Briefly, the plan is to establish a State orchestra, at an expense of \$125,000, each of the cities to pay a pro rata amount, according to the population and the number of concerts the orchestra gives it. On a basis of 193 concerts a year, San Francisco, Oakland and Berkeley would get a total of ninety-nine concerts at a cost of \$66,000. Los Angeles and Pasadena would be allotted fifty-six, at a cost of \$40,000. The other cities in the list would draw from two to seven concerts.

Thus, the allotment to Los Angeles would be about fifty concerts, at a proposed cost of \$33,000. It may be stated in this connection that in the last ten years Los Angeles symphony concerts—and there are only six of them each season—have not paid their way without large donations from "honorary members" of the symphony society. Possibly the last season was an exception, but I am under the impression that donations were not lacking. These concerts have cost in the neighborhood of \$4,000. The above Utopian plan would attempt the extraction of \$33,000 from the tightly closed millionaire pocketbooks. The City Council has even cut off a moderate expenditure for municipal band and spent part of the money saved in tearing down the band stand!

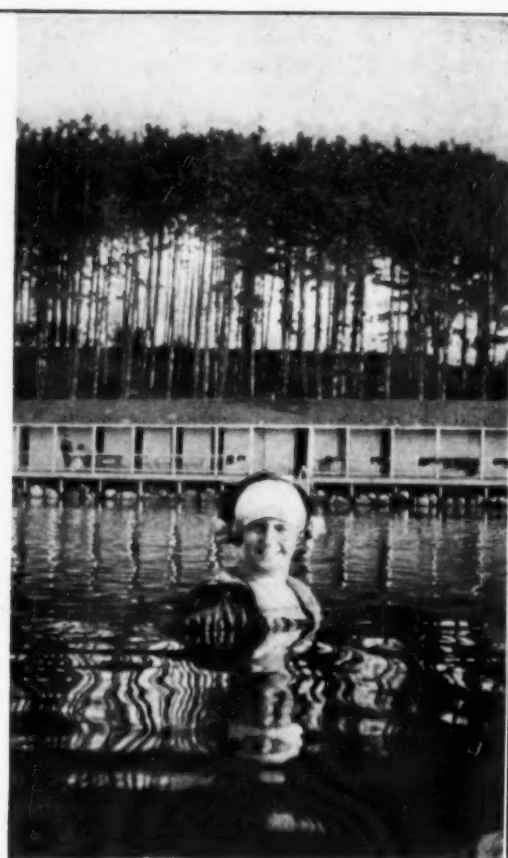
As a matter of fact, Los Angeles has a musical appetite for about ten symphony concerts a year—but is not willing to pay for so much. Had it not been for a certain half-dozen liberal women and the agreement on the part of the musicians to play for half-pay, even six concerts a year would not have been possible.

But we are growing—not alone in theories and Utopian schemes, but in musical interest and concert attendance. It could not be otherwise with an increase of 70,000 population a year.

Los Angeles has other musical humors. Recently several locally prominent artists withdrew from the faculty of a musical school here and started a new school. The head of the older school now issues a warning to the public that said teachers were "dismissed because of incompetence." So our tea-pot rages in the hot months.

In the vacation period the various music teachers and artists are well scattered. Margaret Goetz and Arnold Krauss have been sojourning in San Francisco; Frederick Stevenson is seeking inspiration in the Colorado mountains; Beresford Joy found

## WITH MARY HISSEM DE MOSS IN THE NEW HAMPSHIRE MOUNTAINS



Mary Hissem de Moss, the Soprano, Caught by the Camera Man in Portsmouth, N. H.

nothing for her musical activities in Alaska and has returned to a more comfortable climate; Mr. and Mrs. Thilo Becker are in Europe for an extended trip; Frank Colby vibrates between his cathedral organ and his motor boat in Los Angeles harbor—no longer San Pedro; George M. Derby goes East in September; W. D. Deeble took his vacation in an extended Eastern trip—and many of our musicians are adopting the suggestion of the newspapers that Los Angeles is the best place in the country to spend a vacation. W. F. G.

### Mr. and Mrs. Hidden Return to Columbus

COLUMBUS, O., Sept. 4.—Mr. and Mrs. Reginald L. Hidden have returned from a Summer in Portland, Ore., where they have been guests of Mr. Hidden's parents. Portland musicians were determined to keep them there, where Mr. Hidden was a successful teacher and orchestra director before he went to Europe, several years ago, to investigate and accept the Sevcik violin method from the great master himself in Prague.

Mr. and Mrs. Hidden had both previously studied violin in Germany, and it was in either Leipzig or Berlin where they first met. Mrs. Hidden has consented to accept a few pupils this season, the studios of both Mr. and Mrs. Hidden being at their residence in Franklin avenue.

Carl Perron, for many years one of Dresden's favorite baritones, has been made an honorary member of the Dresden Court Opera's company.

Mary Hissem de Moss, the well-known American concert soprano, is here shown on her vacation at Portsmouth, N. H., early in the Summer. Mme. de Moss also spent some time in Atlantic City, N. J., but was recalled from there to sing at the funeral of John W. Gates. She then paid a ten days' visit to her home in Kentucky and returned to New York on September 1. She is now busily preparing for her coming season, which promises to be a most arduous one. Many concert engagements have already been booked for her.

### The Power of the Ricordi

[From the New York Sun]

As an evidence of the grip of the Ricordi firm on the Italian opera houses it is told that last Spring, after Mario Sammarco and Carolina White had sung "The Secret of Susanna" here with such success, they wanted to do it in Venice, where Ermanno Wolf-Ferrari lives. But it was not possible to get an opera house, although there are three in Venice and they are usually closed. But "The Secret of Susanna" was published by a Viennese firm, and no manager dared risk the anger of the Casa Ricordi by producing an opera not from its presses.

### Itinerary of Salt Lake City Choir

SALT LAKE CITY, UTAH, Sept. 2.—The itinerary of the Salt Lake Tabernacle choir, for its trip East the coming Fall, as arranged by George D. Pyper, manager of the Salt Lake Theater, is as follows:

Leave Salt Lake Monday, October 23; Cheyenne Theater; Tuesday, October 24; Omaha, conven-

tion hall, Wednesday, October 25; Chicago, Orchestra hall, Thursday, October 26; Detroit hall, Friday, October 27; Toledo, afternoon and evening, Saturday, October 28; Cleveland hall, sacred concert, Sunday, October 29; Rochester, convention hall, Monday, October 30; Syracuse, Tuesday, October 31; Scranton, Wednesday, November 1; New York, invitation reception at the Waldorf-Astoria, Thursday, November 2; daily appearances at the American Land Exposition and nightly concerts at the Madison Square Garden hall, sacred concerts at the Hippodrome Sundays, November 6 and 13; Philadelphia, American Music hall, Monday, November 14; Baltimore, Lyric Theater, Tuesday, November 15; Washington, Columbia Theater, Wednesday, November 16; Richmond, Va., Friday, November 18; Cincinnati, Music hall, Saturday, November 19; St. Louis, Odeon, Monday, November 21; Kansas City, Tuesday, November 22; Topeka, Wednesday, November 23; Denver, Thursday, November 24, and home Saturday, November 26.

L. S. G.

### Toronto's New Chorus Forming

TORONTO, CAN., Sept. 4.—The call made by Dr. Edward Broome for voices for the new oratorio society to be formed under his direction has been generously responded to. The number already totals 150, which will no doubt soon be augmented by another fifty, making in all the 200 voices asked for. Dr. Broome plans giving Mendelssohn's "Elijah" and Handel's "Messiah," and with his well-trained chorus of eighty to form the nucleus of the larger organization. Dr. Broome also intends engaging one of the best orchestras procurable and a quartet of celebrated soloists.

Elsa Szamosy, who created *Madama Butterfly* in this country, sang the name part of Baron d'Erlanger's "Tess" at the Budapest Court Opera recently.

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## EXPLAINING ENGLAND'S LACK OF GREAT COMPOSERS

[John F. Runciman, in *The London Saturday Review*]

FIRST of all, let me remark that no particular shame seems to me to attach to our being without a composer of the first or even of the fifth rank. Plenty of epochs have got on quite well without first-rate musicians. Men ate and drank, married, were happy or miserable and died; and the old green world rolled on its way among the stars just as it did in the splendid period that opened with Bach and closed with Wagner. Yet, granting a musical giant to be highly desirable as a credit to a nation and the bringer of added joys to life, let me expound briefly why I think we will have to go without one. "Heine confessed," says Professor Edward Dowden, "that he was not one of the great poets, sound and integral, proper to an age of faith." The age of Heine was the dawn of our to-day; our age assuredly is not an age of faith. I do not mean religious faith; religion does not necessarily form any part of the faith that enables men to dream of art master works and to realize their dreams. The sort of faith I mean is the faith of the Greeks, the faith men hold in themselves as artists, faith in their artistic impulses and intuitions. The creative men of old, if they would not have gone cheerfully to the stake for the faith which was their art, certainly would have starved for it, and often did. The energy divine worked so fiercely in their souls that they had no choice but to let it loose in the shape of art; Cui bono? never occurred to them; they were the helpless, though not the unconscious, instruments of an instinct that amounted to a consuming passion.

Consider the case of Bach. He lived sixty-five years in obscure comfort; his reputation as a performer stood so high that he might have spent his days in brilliant luxury, the idol of dukes and duchesses and kings and queens; but his creative instinct was irresistible and left him no option but to toil at his organ playing and teaching for a livelihood, pouring forth the while floods of glorious music, the bulk of which cannot have been appreciated at anything resembling its true value, since it was not published till after his death. Mozart almost forgot to earn his bread, so absorbed was he in composing music which many could not understand at all, and only a few knew to be of the highest order. Beethoven, one of the most successful of composers in the worldly sense, during his earlier years, deliberately "took the new road"—gave up writing the kind of music his patrons liked and paid for and sent forth stuff that puzzled his most fervent admirers and outraged the tenderest feelings of many estimable musicians. Romberg stamped on the parts of his middle period quartets; and goodness only knows what he would have done to the posthumous ones; the London Philharmonic in giving an order for a symphony requested that it should be in his earlier manner, and Beethoven swore he had kicked the messenger downstairs. There was no earthly, or at any rate worldly, reason why Schubert should have written so much music which neither he nor his friends ever heard played; it seemed sheer madness for Wagner, after the striking success of "Rienzi," to proceed to the creation of music even harder to understand than the "Dutchman," which few could tolerate.

These facts are familiar enough to all the world, yet how many of us have drawn from them the lesson they teach—preach in deed and shout aloud? The lesson is that in music those who would be great must be prepared to pay the price, and to be prepared to pay the price there must be absolute, unshakable confidence in one's genius and complete assurance regarding the preciousness of the fruits of that genius. With the exception of a few composers who had luck or business talent—Handel, Weber, Haydn—the mighty inventors have had to endure a degree of martyrdom of one kind or another.

To-day doubt seems to have entered into the souls of all the candidates for musical fame. They are not "sound and integral, proper to an age of faith." They are split, divided against themselves; doubt has paralyzed them; they lack the unwavering confidence in themselves that enabled their predecessors to go ahead in search of the new regardless of consequences. Those who pose as great composers want the reward of martyrdom without paying the price; or perhaps I might say they want their martyrdom with home comforts, on

the painless dentistry principle. Strauss and Max Reger, on the Continent, seem to follow the market with close attention; and on Strauss's behalf the press is worked in this country with consummate skill and amazing energy and pertinacity—not one newspaper is left untried, and in many of them, as I recently remarked in *The Saturday Review*, articles appear which ought to bear at the end the indication "[Adv.]". In England Elgar writes for the festivals, or, when he launches a violin concerto, he is aided and abetted by a very—and a deservedly—famous violinist; and Elgar has given us nothing truly new or, in my opinion, genuinely great. "Gerontius" is a fine failure; "The Apostles" a shabby failure; "The Kingdom" a miserable failure. Stanford need not be discussed; he is an old stager and I think all serious musicians have made up their minds about him. Bantock, Delius and Holbrooke are all startlingly clever, and all try to startle, but not one seems to have anything to say.

Now, if one art more than another demands that its creator shall have something to say that art is music; without sincere and profound emotion nothing that is at once new and noble can be produced. It is to the lack of this emotion I point. Bach's emotion came from his religious mysticism; Beethoven's from everything that happened to him—from anything whatever, in fact, that happened to any one anywhere. Wagner's came out of his quaint blend of philosophies. Nothing seems to move any one profoundly to-day; we dwell in a skeptical age, when it seems so much of a toss-up whether life is futile or really worth going through with that men seem unable to work themselves up, over things that perhaps don't matter, into the spiritual state requisite for the production of great music. Our souls are more or less benumbed. Elgar is undoubtedly a seriously devout person; that his whole being is shaken like a harpstring by his religious feelings, so that whether he wills it or not it emits music, I must emphatically deny—if it were he would not fob off on us such incoherent twaddle as "The Apostles." The other composers do not even pretend to be deeply moved by life; they are simply trusting to their decorative invention to suggest to them the new—they forget that the only music that is great and endures comes from the heart and soul.

After all, I say, there is no shame in not possessing musical geniuses of the first rank; and, in fact, such geniuses as Beethoven paid a tremendous price for their achievement. To be eternally miserable over trivialities, or, like Bach, to pass one's life in constant fear and trembling about the fate of one's soul; such are the prices the big composers have paid. Just now civilized humanity is in the trough of the sea; we do not believe, as Carlyle remarked, even in a devil. In due season things will alter; earnestness about life will again be possible, and then, depend upon it, great music will again be written—even England may have her great musician.

**Yvonne de Treville Takes Part in Ambroise Thomas Centenary Celebration**

Manager R. E. Johnston has received word that Yvonne de Treville, the coloratura soprano, who will be heard here in concert this season, has just been summoned to Vichy to give a performance of "Lakmé" at the Ambroise Thomas Centenary celebration. The many Americans taking the "cure" at that fashionable place will have an opportunity to hear this young artist in one of her best rôles.

**Mme. Olitzka at Ocean Grove**

Mme. Rosa Olitzka, the Russian contralto who has just had such phenomenal success at Ocean Grove, has been a Summer resident at that resort and will remain at the North End Hotel for the rest of the season. She returns to her Chicago home early in the Fall, where she will be for a short time before the opening of her extensive concert tour being arranged by R. E. Johnston.

Puccini's "Girl of the Golden West" has won the approval of the Buenos Ayres public. The renowned Italian baritone, Titta Ruffo, has been singing the Sheriff.

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## ECHOES OF MUSIC ABROAD

**Former Paris Opéra Favorites Return to the Fold—Henri Marteau Again to the Fore with Violin Novelties—Mascagni Explains His Lack of Undue Modesty—Leoncavallo Engaged for London Hippodrome—Leschetizky's Latest Blighted Romance—Vienna to Hear a Perosi Opera**

AFTER an interval of two years, during which she has sung at the Théâtre Lyrique de la Gaité, also at the Opéra Comique, Lucienne Bréal is to rejoin the Paris Opéra forces this Fall. Her *rentrée* at the old stand will take place in the *première* for Paris of Gabrielle Ferrar's "Cobzar." At present Mary Garden, as *Marquise, Salomé* and *Thais*, is in possession, and before she leaves she will be heard once more in the Thomas Centenary revival of "Hamlet," with Renaud, as noted heretofore.

First of the season's novelties, as planned by Directors Broussan and Messager, Camille Saint-Saëns's "Déjanire" will be produced at the end of October, with Félicia Litvinne, another returned wanderer, Lucien Muratore and Dangéa. After "Cobzar" Bréal will appear in a revival of Massenet's "Le Cid." The same composer's "Ariane" also is to be brought forward again. In March, a month after the Monte Carlo *première*, the new spectacular opera from Massenet's pen, "Roma," drawn from the "Rome vaincue" of Alexandre Parodi, will be staged, with Marie Kousnietzoff, Lucy Arbell, Muratore, Delmas and Jean Noté in the chief rôles.

Vincent d'Indy's "Fervaal" and Mozart's "Don Juan" are to be revived, and an as yet unnamed novelty by Gaston Salvayre is projected. Bachelet's "Le Scénio," Paul Vidal's "Ramsés" and the "Antar" of a composer whose name is guarded as a profound secret are all three to be heard for the first time. The new ballets to be featured are Lucien Lambert's "La Roussalka" and Alfred Bruneau's "Les Bacchantes."

The financial success of the two special "Ring" cycles given in June, with Arthur Nikisch and Felix Weingartner as visiting conductors, may lead the directors to repeat the experiment next Spring. In accordance with Government regulations the two first prize winners in the "grand opera" class in the recent Conservatoire contests have been added to the company. Both will make their début this month, Mlle. Hemmler in "Faust," Mlle. Calvet in "Aida."

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INDEFATIGABLE as is no other violinist in bringing forward novelties, Henri Marteau is to introduce a new violin concerto by Weweler at Detmold on November 12. But before that he will hold a public baptism for his own first born, so far as the violin is concerned, at Bückeburg. The date is November 2. The work is in the form of a suite in four movements for solo violin with orchestral accompaniment. The Swiss violinist has been putting the finishing touches to it during his vacation from his duties at the Royal High School in Charlottenburg.

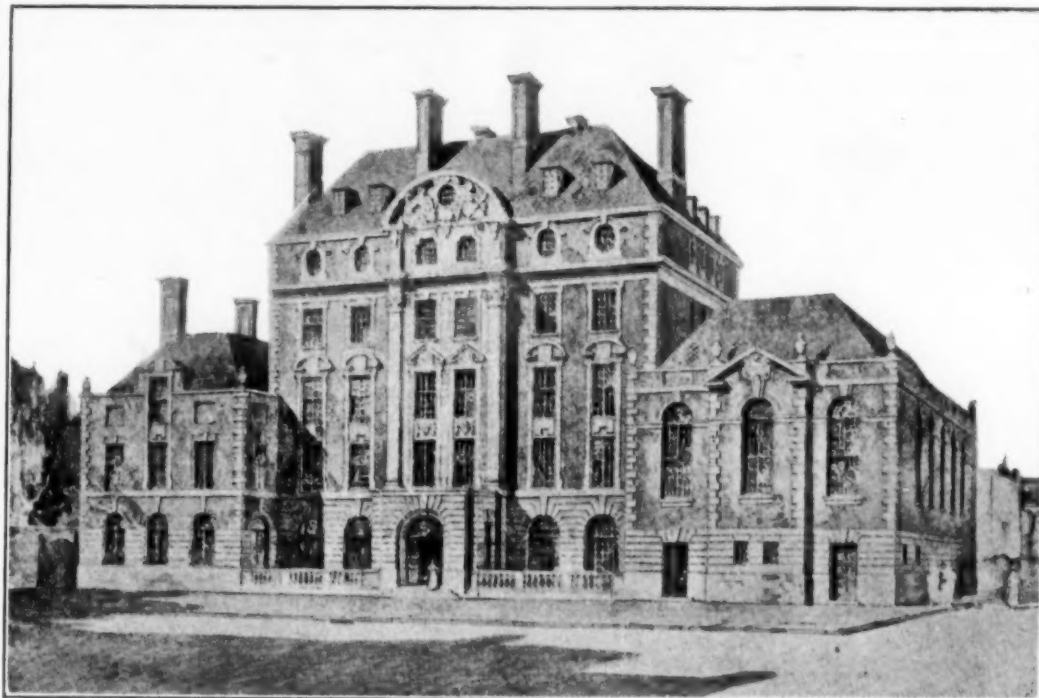
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NO one now familiar with Pietro Mascagni's characteristics would think of including undue modesty in a list of them. But it appears that the composer was not altogether lacking in this virtue at the outset of his career, and, moreover, that his measure of it was annihilated by the scorn of an older and more experienced man whose advice he sought. He related the anecdote to a party of friends in Buenos Ayres this Summer—without naming himself in it, it is true, but undoubtedly referring to himself, nevertheless.

A "certain young composer," to tell the story as he did, once sought Amilcare Ponchielli's opinion of one of his manuscript pieces. Shy and hesitating, the youth came to the well-known master and explained: "It is about an unimportant little piece, just a trifle, that was hurriedly thrown together just as it came to me."

At this the composer of "La Gioconda"

became furious. "Indeed!" he screamed. "So it is about a mere trifle! You are trying to play the modest rôle? Very well. Why do you come to me if you have only a nothing to show? Composers must always have confidence in their own work and regard their compositions as masterpieces. I have no use for false modesty!"



London's New Royal Academy of Music

The Royal Academy of Music will open its new building this month. The handsome edifice which is here shown was built by Ernest George and Yeates, the architects, and is situated in Marylebone Road, near London.

Shortly afterwards Ponchielli returned the manuscript to the young composer, remarking with the greatest amiability, "You are very modest, but your work is still more modest."

From that day on, as the *Neue Zeitschrift für Musik* observes, Mascagni turned his back on modesty and ultimately went so far in his disdain of it as to dedicate his opera, "The Masqueraders," to himself, "as a token of deepest appreciation and admiration!"

Mascagni would find a congenial spirit in this respect in the English composer Rutland Boughton, who is scarcely more than a name, if even that, to this country. Indeed, Ernest Newman remarked not long ago in the *Birmingham Daily Post* that "Mr. Boughton is in such dead earnest and so frankly avows his complete belief in himself that a critic must feel there is a certain amount of cruelty even in expressing disagreement with him."

A writer in the *Musical Standard* describes a call he and a party of friends made on Boughton. The composer played them extracts from the manuscripts of his trilogy of "choral music dramas" on the subject of King Arthur. When he had finished he rose from the piano and "sank into a chair with some exhaustion," waving them aside when they tried to congratulate him.

"Please don't, my dear boys," he said, wearily. "If you seek to compliment me, it is unnecessary. I am quite aware of the qualities of my music. The other day a man told me that my music was good, and looked quite surprised when I replied, 'Yes, it is good.' Evidently he had expected me to belittle my work in the way prescribed by conventional usage. I hate such practices, for I am no disciple of hypocrisy."

FOR two weeks, beginning next Monday, Ruggiero Leoncavallo will appear at the London Hippodrome. The sensational element in this bare statement is somewhat minimized by the explanation that he will be conducting an abridged version of his "Pagliacci." It will be a two-a-day turn none the less.

The most prolific of modern Italians hesitated a long time before accepting Sir Edward Moss's offer, and it is said that Grasso, the noted Sicilian actor, was practically instrumental in bringing about the engagement. On Grasso's return to Italy, after filling his remarkably successful engagement at the Hippodrome, he was attacked by the *Corriere della Sera* for having disgraced Italian art by appearing in a music hall abroad; the term "music hall" conveying little or nothing to the Italian mind as understood by Italians from their own form of entertainment of this particular nature.

In answer to these diatribes, says the *London Observer*, Grasso addressed a letter to this particular newspaper, in which he explained the difference between the English and Continental music halls, and finished by expressing a fervent wish that one day a theater "as handsome and as well patronized would spring up in Italy." It was this letter that decided Leoncavallo to accept the Hippodrome engagement.

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HERE'S the latest Leschetizky story, as told by *Die Signale*. The veteran pianoforte pedagogue meets his former pupil, Arthur Schnabel, on the promenade at Ischl, the beautiful Austrian resort of Brahms memories, and is quite delighted to see him. Naturally, he immediately sets about posting himself as to Schnabel's health and that of his wife. The information his questions elicit is so satisfactory that this topic of conversation is soon exhausted. Short pause. Then Leschetizky, after some reflection, asks: "Well, and how is your little two-year-old daughter?"

"But, master," remonstrates the happy father in a shyly reproachful manner, "our baby is a boy!"

"So?" exclaims the obviously disappointed octogenarian, who in the course of his long pedagogical activity has acquired the habit of marrying his best pupils, "and I have always cherished the hope that some day I might become your son-in-law!"

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IN the course of the coming season the Vienna Court Opera will produce a new opera by Marziano Perosi, a brother of Don Lorenzo Perosi, the well-known Italian priest-composer. "The Last Days of Pompeii" is the title of the novelty. Marziano Perosi, who has been conspicuous in Vienna's music world for several

years, attracted some attention last Winter by bringing forward a new symphony, "The Victory of Light."

It is in Vienna that Caruso—the gods permitting—will begin his short "guesting" tour in September. From Vienna he will go to Munich, thence to Frankfurt-am-Main and Berlin. Hanover also has secured him for one performance.

At the Vienna institution Director Gregor will make a new production of Meyerbeer's "Le Prophète" in honor of the Emperor's birthday, on October 4, and introduce later Massenet's "Le Jongleur de Notre Dame" as a local novelty. It is his intention, too, to give a larger place in the repertoire to the ballet. Three works of this nature already chosen are "Le Voile de Pierrette," by Ernest von Dohnanyi, which had its *première* in Dresden; "The Four Seasons of Love," which ballet-conductor Lehner has composed on themes by Schubert, and "The Devil's Grandmother," by Oscar Nedbal, a former conspicuous member of the celebrated Bohemian String Quartet. Another possibility is Reynaldo Hahn's "La Fête chez Thérèse," a Paris success of last season.

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ENGLAND will have only three festivals this Autumn of sufficient importance to center the attention of the festival-loving public of the country at large. The first, that of the "Three Choirs," as it is generally known, takes place at Worcester next week, from the 12th to the 15th. The competitive meeting at Blackpool is scheduled for the middle of October, and at the end of that month the triennial Norfolk and Norwich Festival will be held. The Sheffield Festival, due this year, has already been held in accordance with the plan of changing the date to an earlier season of the year.

The festival of the Three Choirs, as the *Musical Standard* explains, is "a distinctive gathering expressly designed as a church festival for the benefit of the widows and orphans of the poor clergy of the three dioceses. While its character as a church festival has been maintained, particularly in recent periods of its 188 years of existence, it is also made an opportunity for the introduction of new works." These this year are four in number—a work for tenor solo and chorus by Walford Davies entitled "Sayings of Jesus"; "Five Mystical Songs" for baritone solo, chorus and orchestra by R. Vaughan Williams; an "Overture to a Greek Tragedy" by Granville Bantock, and a set of variations for string orchestra by W. H. Reed.

As, however, novelties are not exclusively featured and "there is probably greater power of attraction" in more or less familiar works, as the announcement points out, there is also a goodly array of standard works and representative modern English productions. The list includes Mendelssohn's "Elijah," the St. Matthew Passion Music of Bach, to be heard in a new edition made by Edward Elgar and Ivor Atkins, Mozart's "Requiem," the third act of Wagner's "Parsifal," Palestrina's eight-part motet, "Stabat Mater," Handel's "Messiah," Hubert Parry's "Coronation Te Deum," Edward Elgar's Second Symphony and First Violin Concerto, and Beethoven's "Choral" Symphony.

The program for the Norwich Festival is again drawn up along the lines that three years ago enabled the undertaking to make a profit for the first time in eighty years—a notable fact that coincided with Henry Wood's assumption of the post of conductor. According to the preliminary scheme just issued, the opening feature will be Bach's B minor Mass, on the morning of the 25th, to be followed in the evening by Brahms's "Song of Destiny" and Elgar's Violin Concerto, with Eugene Ysaie playing the solo part for the first time.

On Thursday morning, the 26th, Mozart's "Requiem," Beethoven's Seventh Symphony and Sullivan's "Golden Legend" are to be given, while the evening will be devoted to Berlioz's "Damnation of Faust." The Friday morning program will be shared by Elgar's "The Kingdom" and Mendelssohn's "Hymn of Praise." The miscellaneous evening program will include Walford Davies's "Everyman" and Chopin's

(Continued on next page)

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

E Minor Concerto, with Moriz Rosenthal as soloist. The inevitable "Messiah" in the forenoon and a popular concert at night will wind up the festival on the fourth day. Henry Wood again will be in charge of both orchestra and chorus.

WHEN Thomas Quinlan's new English opera company begins its career at the Court Theater, Liverpool, early in October, "The Girl of the Golden West" will have its first production in the vernacular and both Puccini and Tito Ricordi will be there to see and hear. Clarence Whitehill will then add the *Sheriff* to his repertoire. The use of the English language cannot fail of beneficial effect on the verisimilitude of the work, for, as a Londoner criticizes, "it is hard to believe in Belasco's melodramatic miners of the backwoods when they sing in mellifluous Italian."

Other works to be sung during the Liverpool season are "Tristan und Isolde," "Die Walküre," "Lohengrin," "Aida," "Faust," "Carmen," "Hänsel und Gretel," "Tales of Hoffmann," "Madama Butterfly," "La Bohème" and Debussy's "L'Enfant Prodigue."

America is represented in the new company's personnel by Allan Hinckley, Muriel Terry and Vera Courtney, in addition to Mr. Whitehill. Lalla Miranda, Agnes Nichols and Edna Thornton; John Coates, John Harrison, Byndon Ayres and Charles McGrath are other principals. Cuthbert Hawley, who was associated with Thomas Beecham in his last disastrous experiment with opera in London, is to act as conductor-in-chief.

ONE of Germany's numerous statisticians has collected for the *Neue Zeitschrift für Musik* some interesting data to show how many recruits music has stolen from other professions. Of 500 musicians considered, 159—nearly 32 per cent.—were renegades from the ranks of the law. Of these 68 became critics or otherwise writers on music; 61 developed into composers; eleven, singers; nine, conductors; four, pianists; and one, a violinist. The most noteworthy of these have been Handel, P. E. Bach, Leopold Mozart, E. T. A. Hoffmann, Kreutzer, Marschner, Tschaiakowsky, Chabrier, Vincent d'Indy and Heinrich Zöllner, composers; Carl Burrian, Ernest van Dyk and Tamberlik, singers; Josef Sucher and Hans von Bülow, conductors;

Leopold Jansa, violinist; O. B. Marx, Köchel and Hugo Riemann, critics.

Next to the law as a recruiting profession stands the church, which has supplied 51 musicians of note, among them the composers Rameau, Spontini and Franz Abt, the violinist Tartini, and—the kettle-drummer Ernst Pfundt, who, however, became the most distinguished manipulator of his instrument.

From the medical profession have come 46 composers, critics, singers and other musicians, including Berlioz, Suppé, Borodin, Alfred von Bary, Otto Briesemeister, Staudigl, Tichatschek and Leopold Damrosch. Among the 45 who have come from the world of officials or while retaining prominent official positions have attained distinction in music have been Monsigny, Reyher, Tancieff, Granville Bantock.

Forty-three from the ranks of school-teachers have included such illustrious representatives as Franz Schubert, Robert Volkmann, Joachim Raff, Karl Scheide-mantel and the founder of German music festivals, G. F. Bischoff. The army has produced 37, all in all, among them five Russians of note—Moussorgski, Rimsky-Korsakoff, Scriabine, Yourij von Arnold and Lwowf, of Russian folk-hymn fame.

Only six have deserted the plastic arts for music, while from miscellaneous sources have come a goldsmith (the composer, Millöcker), a dish-washer (the composer, Lully) and one butcher (Dvůrák).

IT is but a few weeks since Ella Russell, the English soprano, offered a prize for the best score submitted by a British composer for a miniature opera libretto, "Cleopatra." Her motive in establishing this competition was to secure a suitable tabloid opera for the music hall stage. Over one hundred applications for copies of the libretto were sent in, and already seventy completed scores have been received. Instead of enlisting the services of three or four judges Mme. Russell has chosen but one adjudicator, and that is Granville Bantock.

AN "Inno a Roma," an unpublished hymn in honor of the city of Rome, composed by Franz Liszt at Tivoli during the last active part of his life, was recently found among the autograph manuscripts at the Saint Cecilia Library, Rome. It was sung for the first time a couple of weeks ago by the Eurydice Choral Society at Bologna. J. L. H.

### BAUER'S NEW PROGRAMS

They Will Contain Descriptive Comment on the Works He Plays

Harold Bauer writes from Paris that he is preparing a series of recital programs for the long list of engagements he will fill in America next season under the management of Loudon Charlton. One innovation that the pianist has decided upon is certain to meet with widespread interest and favor.

"In accordance with several requests and suggestions I have received from American friends," explains Mr. Bauer, "I propose to make a new departure and have the programs annotated. That is to say, a short article, descriptive, historical or in some way suggestive, will accompany each important composition. They will not be in the form of a musical analysis, for this only appeals—and that very vaguely—to the musical student. The object of the scheme is to make the various compositions clearer and more interesting to both musicians and the general public. The articles will be compiled by Alfred Kalisch, one of the greatest living authorities on musical matters, and an important musical critic of London."

### Max Jacobs Resumes Teaching

Max Jacobs, the New York violinist, returned to the city this week and resumed instruction at his studio, No. 15 West Ninety-first street, on Tuesday, September 5. He expects to have a busy season, having already closed a number of solo engagements and also a tour for his string quartet. His Summer at Long Branch has been a most successful one, and his appearance with Mme. Olitzka at the Ocean Grove Auditorium brought him praise from all who heard him.

### MILWAUKEE CHORUS PLANS

A Capella Choir Will Observe Liszt Centennial on November 27

MILWAUKEE, WIS., Sept. 4.—William Boeppler, director of A Cappella choir, has issued the prospectus for the season of 1911-12, and while the last season was without doubt the greatest the big musical organization has ever attempted, the plans for next year provide an even greater season.

The annual rendition of the "Messiah" in German will not be given next season, the A Cappella leaving this production to its English colleague, the Arion Club, which has rendered the oratorio in English every year. In place of this principal concert A Capella will present Handel's "Samson" in conjunction with the Chicago Singerverein, one of Director Boeppler's organizations. Later the Milwaukee choir will assist the Chicagoans in the rendition of this oratorio in Chicago. It will be given in Milwaukee on April 7 and in Chicago on April 14, the combination producing 500 select voices.

The first concert will be given in the Pabst Theater on November 27, a mixed program to be presented. It will also be commemorative of the 100th birthday anniversary of Liszt. The "Samson" will form the second concert and the third will be given on May 27, on which occasion another mixed program will be rendered. M. N. S.

### Bonci a Philharmonic Soloist

Loudon Charlton announced this week that Alessandro Bonci has been added to the long list of artists whom the Philharmonic Society has engaged for the forthcoming season. The tenor will be soloist at three of the regular concerts under Josef Stransky, appearing both in the weekday and the Sunday series.



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## GRACE WETHERN



## TO ORGANIZE "OPERA IN ENGLISH" SOCIETY WHILE IN CHICAGO



Mme. Anna Ziegler (on the Right) and a Pupil at Brookfield Center, Conn.

Mme. Anna Ziegler, the New York vocal teacher, has closed her Summer class at Brookfield, Conn., and has gone to Chicago, where she will attend to business in connection with the Society for Opera in English. It is probable that she will organize a branch of the New York society in that city.

Before leaving Brookfield Mme. Ziegler gave an interesting lecture at the Curtis Gymnasium on "Emotional Singing Based on Physical Laws," illustrated by Elsie Ray Eddy, of Brooklyn, and Ella May Phillips, of Lebanon, Pa. Miss Phillips displayed a clear, high lyric soprano of excellent quality and flexibility in songs by Haydn, Schubert, Hahn and Handel, while Miss Eddy, who has a voice well suited to the dramatic style and of surprising volume, was heard to advantage in compositions by Brahms, Hahn, Liszt, Massenet, Henius and Johnson. The enunciation of both singers was good in all languages and their style musically.

### Testimonial Concert to Theodor Gerdohn

CAPE MAY, N. J., Sept. 2.—The fourth annual testimonial concert at Cape May Hotel, tendered by the management and guests to Theodore Gerdohn and his or-

chestra, of New York City, recently, was, as usual, a huge success. The program included several of Mr. Gerdohn's compositions, and was as follows:

Overture, "Poet and Peasant," (Suppe); "Queen Mab," from "Fairyland Song Cycle," (Morgan); Marie G. Loughney; "Souvenir du Cape May," first time, (Gerdohn); William A. Kraushaar; Fantasia, "Faust," (Gounod); "Serenata" (Tosti); Marie G. Loughney; Nocturne in C Minor (Gerdohn); Lazare Rudie; Concert Etude, in A Minor (Gerdohn); Milan Smolen; "A Russian Lullaby" (Gerdohn); Mr. Gerdohn; "Late to Rehearsal," humoresque (Gerdohn).

### DIPPEL'S CARLSBAD OPERA

Postpones Erection of Theater Until Better Hotel Accommodations Obtain

Andreas Dippel has postponed the erection of his new opera house at Carlsbad, where it is proposed to give during the Summer months performances by famous artists and concerts of the stars such as are held at Ostend in Summer. Mr. Dippel, who has enlisted the sympathy of a number of American capitalists in his scheme, is going to put up a large theater outside the city of Carlsbad and there give, with the most famous artists in the world, performances of opera in the languages in which they were written.

The building was to begin in September, but Mr. Dippel has postponed the plan for at least a year. He has found that no adequate hotel arrangements exist at Carlsbad for accommodating such a large influx of visitors as would be attracted by the performances. The present number of visitors to the Bohemian resort usually taxes the hotel accommodations. Until there are plans for larger hotels and capital has been raised for them Mr. Dippel will postpone building. He hopes to start next year, though.

The site for the theater has already been selected. It will accommodate about 2,500. It is planned to give model performances of operas in French, German and Italian.

### LEONCAVALLO AS COMEDIAN

Italian Composer Takes Part in Skit for Charity

ROME, Italy Aug. 20.—Maestro Leoncavallo and several operatic artists gave a novel sort of entertainment to the visitors at Montecatini, on August 15. This was the performance of a skit called "L'Aggenzia Teatrale." The composer posed as an impresario of the most rigid type and refused all the candidates for operatic honors. These people were heralded into his presence by a gluttonous and semi-indebriated valet of the Goldoni or Molière stamp. Leoncavallo, the imitation impresario, sent the lot to hades, telling them that they sang like crows. And in the meantime some of the artists, notably Rossini Storchio, a famous soprano, who sang bits from "Don Pasquale" and "La Bohème," were loudly encored by the auditors, who included cabinet ministers, senators and deputies. The performance,

## PROMINENT FIGURES IN ROCHESTER'S UNIQUE CONCERT



From Left to Right: Guernsey Curtiss, Baritone, of Rochester; Nevada Van der Veer-Miller, Contralto; G. W. Newell, Commissioner of Rochester's Parks; Florence Hinkle, Soprano, and Reed Miller, Tenor

REED MILLER, in spite of a season which kept him busy until late in the Spring, has sung several times during the Summer at important concerts. Two of these engagements were unique in Mr. Miller's experience. At Rochester, N. Y., with Florence Hinkle, he was the soloist in the great Summer festival held in Seneca Park under the direct patronage of the city. While concerts have been given there during the entire Summer by the City Band and local soloists, this was the culminating function. The afternoon concert was attended by approximately 25,000 and the evening had an audience estimated at 50,000.

The accompaniments were played by the band of sixty pieces and the program

which took place in the theater, produced a good deal of money for charity.

W. L.

### Bonci a Feature of Forthcoming Costanzi Season in Rome

ROME, ITALY, Aug. 20.—Latest indications as to the approaching Costanzi season are to the effect that Renzo or Lorenzo Sonzogno is to direct, on behalf of the Festival Committee of 1911, the third part of the "Esposizione Musicale." The lyric season will begin in the first week of October and will terminate at end of No-

vember. Signor Sonzogno undertakes to mount during the season "Aida," "Mefistofele," "Il Conte Ary" of Rossini, "I Pagliacci," and either "Favorita" or "Rigoletto." He will also, on his own account, present the "Rosenkavalier" of Strauss. Artists who have signed are Tenor Bonci, Ercilea Darclee, Luisa Garibaldi, Titta Ruffo, Basso De Angelis and Baritone Stracciari. Leopold Mugnone has signed as conductor.

W. L.

The late Adolf Jensen's opera "Turandot" was recently given for the first time in Baden-Baden.

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## FROM "MUSICAL AMERICA" READERS

## Critic Kelly Recognizes Familiar Lines

To the Editor of MUSICAL AMERICA:

Strange coincidences sometimes happen in newspaper writing and in the experiences of critics. One of the most remarkable occurred in your issue of June 10.

Speaking of Evan Williams you quote Dolly Dalrymple as writing in the Birmingham *Age-Herald* these words:

"His voice is beautiful—of that silvery, piercing quality (as Mrs. Browning would call it), which is delightful when heard in solo work and which flows through an ensemble like a crystal waterfall through mountain scenery or like a silvery stream through willow-bordered meadows. Art strikes the note when Mr. Williams sings.

"He is singing not for you, not for royalty, not for the gallery, but he is singing to illuminate, to unfold, to vitalize his art. There is no pantomimic suggestion from him when he gets ready to sing a high C. Not at all. He merely happens to have a high C tucked away in the aria he is interpreting, and he sings it and leaves it with you and goes on, etc.

"Mr. Williams is patrician in his vocalization.

"His art is aristocratic.

"Every time he sings he gives his choicest article in style, smoothness, legato, nuance, diminuendo—all, and he pleases beyond the shadow of a doubt. So much for Mr. Williams and his art and the inspiration he imparts to the music-lover who goes to hear him in a quiet, serious

manner, devoid of hysteria, of ecstasy, but with appreciation only of the beautiful in music."

Now, by a peculiar coincidence, writing to the *Omaha Bee* from London, England, in August, 1908, about the singing of Bonci in the part of *Faust* in Covent Garden, I remarked:

"There is not the ripe, 'red, luscious highness nor the purple-golden ray of mellowness in the voice of Bonci, but it is an ideal tenor voice of that silvery, 'piercing sweet quality (as Mrs. Browning would call it)." Note—Dolly Dalrymple evidently does not know her Mrs. Browning, for she says 'piercing' quality (as Mrs. Browning would call it), whereas I wrote 'piercing sweet' quality, which Mrs. Browning uses in her poem 'A musical instrument.'

But to resume.

"Of that silvery 'piercing sweet' quality (as Mrs. Browning would call it), which is delightful when heard alone, and which through an ensemble, like a silver waterfall through mountain scenery or like a crystal stream through willow bordered meadows.

"Art strikes the note when Bonci sings.

"He is singing—not for you, not for royalty (the royal box was filled), not for the gallery—but he is singing to illuminate, to unfold, to vitalize his part. . . .

Bonci does not prepare the people by much pantomimic suggestion, for the fact that he is going to sing a high C. No, he merely happens to have a 'C' incidental to his aria and he sings it and leaves it when he has sung it, and goes on, etc. . . .

"Bonci is a patrician among singers.

"His art is aristocratic.

"Every time he sings he is giving the choicest instruction. Imitate his style, his smoothness, his legato, his nuances, his diminuendo. . . .

So much for Bonci and his art and the inspiration he imparts to one who goes to learn in a quiet, sober, studious manner, not with the hysteria of ecstasy but with seriousness of mind."

Very truly yours,

THOMAS J. KELLY.

Omaha, Neb., Sept. 1, 1911.

P. S.—Give my sincere regards and best wishes to Mephisto and assure him of my devoted attachment.

## The "Impersonal" Attitude in Singing

To the Editor of MUSICAL AMERICA:

As a constant reader of MUSICAL AMERICA I was much interested in the interview with Mme. Rider-Kelsey in the issue of May 13, and scarcely less interested in the criticism of the same interview which was published in the paper of June 10. The author of the letter in that number inquires if Mme. Kelsey has "in mind no sentiment, no dramatic expression, singing without the constant reflection of personal experiences, trials and joys" when she says that oratorio singing should be impersonal. Far be it from me to say what Mme. Kelsey had in mind. But I cannot help wondering how any one who has ever heard her heavenly voice in oratorio can criticize her thought. Surely, the idea back of such perfect art cannot be a faulty idea, for the life and work of great artists, as well as of more humble people, spring from the hidden thought and motive that the world cannot see.

Why any one should think that an artist would desire constantly to reflect on "personal experiences," I can hardly understand. Great stars are not so very different, after all, from common people, and who in the common walks of life would care to do their daily work to the remembrance of past trials? Rather go out of one's self and enter into the larger life of the world.

The writer of the letter thinks that Mme. Schumann-Heink could not sing as she does if she had not had "so many varied problems." Possibly, that is true, but many other artists may have had just as many problems, even if not as many children. And, really, it isn't the world's business as to what joys and sorrows may have brought a singer's voice to the fullest height of sympathy and expression.

To many of her admirers Mme. Kelsey's

air of being lifted up above the world, of singing down from heavenly heights upon its grief-laden souls, is one of her greatest charms. As though an angel passing by had paused to lay a gentle hand upon some broken heart, so her voice bears its message of peace and comfort, of inspiration and courage. Who cares to query about dramatic expression when some burden is being lifted, some old wound healed, under the spell of that wonderful voice?

FLORENCE MARIE ROBERTS.

Hudson, Mich., Aug. 24, 1911.

## SPALDING'S NEW YORK RECITAL

## American Violinist Will Play in Carnegie Hall October 21

Albert Spalding, the celebrated young American violinist, is to make his first public reappearance in New York City at Carnegie Hall, Saturday afternoon, October 21, at 2:30 under the management of R. E. Johnston.

Two and a half years have elapsed since Mr. Spalding has appeared before a New York audience, and during that time, this young and already celebrated violinist has been making a wide reputation all over Europe, and his artistic triumphs during those two years have been phenomenal in France, Germany, Russia, England, Italy and Finland.

At the last concert of the season recently given at Ocean Grove Mr. Spalding was the artist, and a repetition of his tremendous success on that occasion is expected at his Carnegie Hall concert.

## Mr. Caruso Meets His Former Barber

Caruso has been at Viterbo, Italy, lately, and has made it a point to be present at one of the sessions of the Camorra trial. As the tenor was leaving the court room he was seen by Corrado Sortino, one of the prisoners locked up in the steel cage. Sortino was a barber at one stage of his existence and remembers the time when he used to remove superfluous hair from Caruso's head and face. Consequently he made a profound courtesy as his erstwhile customer passed by. Caruso acknowledged this urbane exhibition by obsequiously removing his headgear for a moment.

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## PACIFIC COAST HAS BIG MUSICAL UPLIFT

Large Audiences Assured for Well-Known Artists Who Appear There This Season

LOS ANGELES, CAL., Aug. 27.—The Pacific Coast is looking forward to an especially active season in musical matters. Judging by the list of artists that has been engaged by the Western managers, headed by L. E. Behymer, the musical offerings will be particularly interesting. Our population is growing rapidly—Los Angeles alone gains 70,000 a year, and Los Angeles County has 100,000 more population than San Francisco County—and our people demand the best. In fact, a mediocre artist has a hard time of it here.

Nearly all the best artists who come to this country—and, of course, all the greater American artists—come to the Coast. There was a day when the artist, if he had any assurances at all concerning his Western audience, believed it would be of limited size. Now that is done away with. Here in Los Angeles we have given record-breaking houses to Paderewski, Schumann-Heink, Kubelik, Galski, Jomelli, Calvé and a dozen others. But this was of gradual growth. Years ago we greeted Godowsky with \$47 in the house.

This end of the country is liberal toward those who have secured fame, but it does not send out large audiences to greet artists until they are much heralded. Consequently, there is need of a lively press campaign before one comes. Two artists in recent years have advertised Coast tours for two seasons before they appeared. Then the trip would be called off—but the name stuck to the people's mind and when they did come the effect of the double advertising was seen—and one of these was a mere girl, too.

The day is past when the Easterner expected to find Indians in war paint hunting the grizzly bear on the streets of the Coast cities. Eastern education has progressed. Now the tourist or prospective settler comes with the knowledge that he will find in the extreme West as great a love for good music as in the extreme East.

That is, in proportion to the population. And I am not sure but the musical atmosphere is denser, if we consider population. For there is not here that foreign slum population that is the despair of the Eastern sociologist. What we have in that line is Chinese, Japanese and Mexican, and the proportion is not large.

The four most active points in musical matters of the Coast are Los Angeles, San Francisco, Berkeley and Seattle. Los Angeles has a symphony orchestra twelve years old and the largest woman's orchestra in the country. Though it has excellent male and female choruses there is no large mixed choral society to give the

## WESTERN PIANISTS WHO ARE NATURE LOVERS



Anton Foerster and Sidney Silber on the Shore of Little Elkhart Lake

CHICAGO, Sept. 2.—Anton Foerster, the pianist and pedagogue, who has been making a delightful trip through the wild West with his eldest son, returned a few weeks ago and rejoined his family at Little Elkhart Lake, Wis. This is one of the most beautiful spots in the lake city, and as Mr. Foerster is a great lover of nature

he devotes much of his time to walking about that picturesque region. His friend, Sidney Silber, is the head of the piano department at the University of Nebraska in Lincoln, Neb. Mr. Foerster, who is proud of his newly acquired citizenship, remarks in a letter: "You see two American pianists together in good friendship."

larger works, though two smaller ones are heard in oratorio.

Berkeley, under the leadership of Dr. Wolle, used to do big things, such as its Bach festivals. San Francisco turns out large audiences to hear its favorites, and is especially liberal in supporting opera. It, too, will have a symphony orchestra next season. Seattle, also, has developed a good symphony orchestra. W. F. G.

William Shakespeare, London Vocal Specialist, to Visit Los Angeles Again

LOS ANGELES, Aug. 27.—Word has been received from William Shakespeare, the eminent London vocal specialist, to the effect that he will come to this city about October 1 for a stay of several months to partake both in its musical activities and in its climatic and scenic enjoyments. About two and a half years ago Mr. Shakespeare visited Los Angeles, and every letter since that time expressed a desire

to return on account of the warm fellowship with congenial musicians here, and the generous greeting that was given him by the musical public, especially the Gamut Club, of which he was made an honorary member. W. F. G.

Paul Jelenek, the New York piano teacher, has removed his studio to No. 1003 Lafayette avenue, Brooklyn.

## SOUND-PROOF ROOMS FOR MUSICIANS' CLUB

New York Organization Will Be Housed in Building of Modern Devices

Plans for the Musicians' Club of New York, which were sent to subscribing members last week, include among other features of the clubhouse "sound-proof rooms, with pianos, where voices can be heard by conductors and others."

In reducing the nuisance of music practice Dr. J. Christopher Marks, a member of the board of directors and organist of the Church of the Heavenly Rest, said the organization was taking a long step forward and hoped its example would be followed by apartment house builders.

The club membership includes famous organists and conductors, professional singers and accompanists, music teachers, concert soloists and composers. Among them are David Bispham, Homer Bartlett, Clarence Eddy, Frederic Martin, Mark Andrews, Edmund Jaques, Annie Friedberg, Rafael Navarro, Alma Webster Powell, Alfred Robyn, Albert Spalding, Charles Norman Granville, Adelaide Gescheidt, Betty Askenasy, Louis R. Dressler.

"While the club was only launched last Spring," said Dr. Marks, "we have more than five hundred members enrolled. When they return to town we will decide upon our clubrooms. We have two sites in view in the neighborhood of Forty-fifth street."

"The club will contain, in addition to all the natural features of a big clubhouse, sound-proof rooms with pianos. If any of us want to hear a new voice we can ask the singer to the club. It would be a splendid thing for the promotion of musical art if some far-seeing apartment builder would erect a sound-proof studio building, where music students could practise twenty-four hours a day without interfering with their neighbors."

Lionel Tertis, who came to this country to join the Hess-Schroeder Quartet, but returned before the season opened, is to play Dale's Suite for violin and orchestra in Amsterdam this month.

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New York, September 9, 1911

#### NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

#### SAN FRANCISCO ARRIVES

Last week MUSICAL AMERICA communicated the news that a "committee of millionaires" has concluded a plan for a permanent symphony orchestra in San Francisco, the position of conductor probably carrying with it the occupancy of the chair of music at the University of California, and that Henry Hadley, conductor of the Seattle Orchestra, has been offered this position, and has accepted it.

It is not surprising that San Francisco is to have a permanent symphony orchestra, nor is it surprising that the San Franciscans have been so long in getting it. There is a great deal of musical appreciation of the highest sort in San Francisco, as well as much enthusiasm for art and artists in general. In music there have been many influences at work to lay the foundation of this appreciation. San Francisco has an early history of opera and symphony about which very little seems to be remembered at the present time, although an influence was exerted in the earlier days which has probably not been without a permanent qualifying effect.

After a gap in which there was less manifestation of musical enterprise on a large scale in San Francisco, that city has had concerts under various conductors at the Greek Theater, the potent musical influences of the Bohemian Club, as well as various other clubs in the city devoting themselves wholly or partly to music, and the performances of visiting opera, orchestras and artists.

It may seem strange that in a city so grounded in musical appreciation, and a city of such wealth, there should have been so little success heretofore in establishing anything in the nature of a genuine permanent symphony orchestra. But despite the considerable number of individual and wealthy appreciators of music in San Francisco, there has been a circumstance particularly unfavorable to the existence of professional musical organizations of any sort. This has consisted in an unwillingness to join hands in a common musical cause, an intensity of personal and factional rivalry, a state of being unawakened to the necessity of sinking personal and factional issues for the sake of purposeful and persistent communal advance. It would be impossible in San Francisco for any one musician im-

bued with public spirit and the spirit of leadership, to interest a number of influential persons and carry such a course to victory. Any such self-appointed musical king would be deposed by the spirit of militant musical professionalism in San Francisco in short order. The air in San Francisco has been surcharged for years with rumors of plans for such a move with this or that local musician's name connected with it (though not necessarily as conductor), but no one has been strong enough to see the matter through.

Now, however, publicity attaches only to a "committee of millionaires" as sponsor, which augurs well for success, both from the standpoint of backing and with regard to there being no single promoter whose name, if mentioned, would be the subject of attack.

The choice of Henry Hadley, conductor of the Seattle Symphony Orchestra, as conductor of the San Francisco Orchestra, follows naturally upon the action taken. His activity on the Pacific Coast has brought him into prominent notice, and has, perhaps, stimulated action in San Francisco. His presence at the Grove play of the Bohemian Club this Summer was probably the occasion of his meeting with prominent San Franciscans concerned with the new undertaking. The reported occupancy of the chair of music at the University of California, as part of the duties of the new conductor, lends additional dignity to the position.

Pleasure-loving and music-loving San Francisco seems particularly fitted to maintain a symphony orchestra of the highest order, and the overcoming of internal obstacles to this end is a matter for congratulation. That the City of the Golden Gate could come to this possibility within so short a time after the disastrous fire is a healthy sign.

#### THE DECADENT ART OF SONG

In the last issue of MUSICAL AMERICA mention was made of an article on the correct methods of vocal study, contributed to the new "University Musical Encyclopedia" by Mathilde Marchesi. There have been few teachers of greater note than Mme. Marchesi in recent years, and the fact that her every sentiment in regard to the conditions of modern singing is steeped in pessimism and gloom is assuredly worthy of careful notice. But that the venerable instructor's forebodings and dismal prophecies will awaken a responsive echo throughout the musical world is quite another question. As regards the work of singers, she declares "one can no longer distinguish between the good and bad." Everybody nowadays teaches singing, and yet there is "an absolute dearth of competent teachers," she further informs us. The outlook is black, very black, to her, and there is no promise of relief.

In some respects Mme. Marchesi is right. She is right when she claims, in the course of her essay, that many students to-day are inclined to make haste too hastily, and she is right when she claims that there are a great many charlatans masquerading as competent instructors. But what age since music became one of the fine arts has been free from its share of charlatanism in the vocal profession?

When it comes to lamenting bitterly the complete degeneration of the art of song, however, it seems rather time to call a halt to such sweeping statements as those of Mme. Marchesi. The art of song to-day is most distinctly not "sapped to its very foundations." Fortunately, the world has been too long accustomed to scarifications of this sort to set much store by them. Far back in the eighteenth century the end of all things, as far as singing was concerned, was frequently announced to be at hand, and since then the funeral prophecy has been annually repeated with clocklike regularity the world over. Humanity has the habit of adorning events long past with a rosy haze of idealism and then contrasting the result with circumstances encountered in its everyday existence—to the inevitable disadvantage of the latter. The singers of to-day are, on the whole, not only as great as in bygone days, but in some respects even greater. Rossini used to say that the requirements of a singer were "voice, voice, voice." To-day they are voice, brains, emotion. Could some of the great ones of the past appear suddenly in our midst to-day our disillusionment might be great. Complain of the decadence of singing in an age that can boast of a Caruso, a Bonci, a Galski, a Farrar, a Schumann-Heink, a Nordica! Absurd!

#### THE SINGERS OF YESTERDAY

The complete list of the artists engaged for the coming season at the Metropolitan Opera House in New York is now made public. What a change in the geography of the operatic world, if one pauses to look back a few years!

If the opera-goer who had slept a Rip Van Winkle sleep of only fifteen years should look at the present list he would scarcely feel himself in a stranger world than did the awakening hero of the Village of Falling Water. Scarcely a name that is seen would be asso-

ciated in his mind with the operatic glories of a decade and a half ago.

"Where have they gone?" he would exclaim. "Where is Sembrich, Melba, Eames, Nordica, Ternina, Klafsky, Scalchi, Sucher, and the indispensable Baumeister? Where are the De Reszkes—the immortal Jean—Alvany, Tamagno, Maurel, Plançon, Russitano, Van Dyck and Alvarez?"

Galski's name he would find; and to see her, in fact, he would scarcely be conscious of the passing years. For the rest, a mighty list of names would confront him which he never saw before—names, many of which for us of to-day are covered with operatic glory.

Fifteen years ago the critics were asking: "What is to become of opera? There are no new singers coming up."

The operatic heroes and heroines of the day were praised by them in full and due measure. But, they said, the horizon shows us no singers who promise to be capable of taking their places.

So much for lack of faith in the eternal productiveness of Nature. Opera is not particularly hampered to-day by the lack of good singers. The fears of the past have been in no manner borne out, and the lesson is a good one to take to heart for all manner of musical development in the future.

## PERSONALITIES



Josef Lhévinne in the Austrian Tyrol

Josef Lhévinne, the pianist, has written to friends in this country that he is elated over the prospects of another tour in the United States despite his abhorrence of the overheated hotel rooms one encounters here. Mr. Lhévinne and his wife, who was one of his most gifted pupils before their marriage, are at present in the Austrian Tyrol Mountains.

**Nordica**—"Am I having a good time up here in the country? Don't ask foolish questions. I'm having the time of my life. The town is one of the prettiest in the world, and I think the house where I was born is the best one I know," said Mme. Lillian Nordica the other day during a visit to her birthplace in Farmington, Me.

**Humiston**—While on a Western tour last season W. H. Humiston, the American composer, conductor and Wagner authority, effected a remarkable arrangement of the instrumentation of Wagner's "Lohengrin" to suit the requirements of small opera companies. The new version is in every respect a monumental piece of work and should find much favor, since the violence usually done the composer's spirit by companies having only a small array of instruments is eliminated in masterful style. Mr. Humiston has also made a similar recasting of two acts of "Die Walküre." These arrangements were undertaken by him as a diversion while traveling from one city to another.

**Trentini**—Emma Trentini, the petite soprano of the old Manhattan Opera days, now blossoms forth as the author of a sketch, "The Apple of Paris," recently presented in vaudeville.

**Granberry**—George Folsom Granberry, director of the Granberry Piano School of New York writes to MUSICAL AMERICA from Eismeer, Switzerland, the highest point in Europe reached by railroad, and states that that he will return to America by way of England. He had contemplated visiting Italy, but on account of the cholera he has decided to postpone his visit till some future time.

**Finck**—By way of variety, Henry T. Finck, the music critic of the *Evening Post*, has been writing editorials on gastronomy.

**Dippel**—Explaining his recent declaration of intention to become an American citizen, Andreas Dippel, manager of the Chicago Opera Company, said: "I wish to become an American citizen because of what I see in the future of grand opera in the United States. No nation in the world presents the musical opportunity which the next twenty years hold in America. It has taken residence in the West to bring this fully home to me. Great as have been the artistic achievements of the Atlantic seaboard, they are only local, after all. Musical culture will never be truly national until it captures the great cities of the interior."



## "PLAIN COMMON SENSE" NEEDED FOR SINGERS

### Mme. de Cisneros Tells Young Singers Some of the Requisites of Success in Opera—She Eats Her Dinner at 3 o'Clock on the Days She Sings

A letter from Mme. Eleanora de Cisneros to her New York manager, Mrs. E. M. S. Fite, written en route to Australia with Mme. Melba's opera company, states that the party was not expected to reach Australia until the latter part of August.

Mme. de Cisneros anticipates a brilliant season in Australia, where she will sing a number of the rôles through which she has become famous.

Mme. de Cisneros has the unique distinction of being the first American to sing at the Metropolitan Opera House prior to having received a foreign training; of having sung in more European opera houses probably than any other American, and of being the only American on the opera stage who is a real countess. She is the wife of François Count de Cisneros, a Cuban nobleman. She will create some of the Wagner rôles in Chicago this season.

When asked her opinion recently of the value of foreign training for a singer, Mme. de Cisneros said she considered it unnecessary for singers to go abroad for the elementary studies of their musical education. She believes they may obtain the very best right here; but, she considers it essential to début abroad and to sing there for some time for the benefit of the "broadening influence."

As regards the care of the voice, "use plain common sense," said the Countess de Cisneros. "There is absolutely no reason why a grand opera star should be either a martyr or a fool. There are certain things which irritate the throat; there are certain things which go to undermine the health. Avoid all of them.

"Get as much fresh air as possible; live regularly; do not take away from yourself that which is imperative—good health—and that is all that any one can do.

"Yes, there are certain rules which one must follow regarding eating. When I made my début in grand opera I at first ate my dinner at 6 o'clock, very shortly before singing. I quickly found that this would not do, so I ate my dinner an hour earlier; then I found that my voice was not at its best, and then I gradually lengthened the interval between my dinner and my appearance on the stage, so that now I eat heartily at about 3 o'clock.



—Photo by Matzene.

Mme. Eleanora de Cisneros, of the Chicago Opera Company

"My dinner is thereby digested in ample time before singing, and when my singing is done I drink a glass of milk, perhaps eat a sandwich and get to bed as soon as possible."

"When do I rise? Well, I almost invariably have my breakfast—a cup of coffee and some rolls or toast—not later than 8 o'clock in the morning, and next, some fresh air."

Mme. de Cisneros, a regally beautiful *Amneris*, jumped into immediate favor in Chicago last season. Her mezzo is an organ of splendid possibilities. She sings with a wealth of tone and a richness of expression that are almost dazzling at times. She took her audience by storm in the big scene of the second act, and in the big fourth act scene she revealed a dramatic temperament of high order. A more imperiously beautiful picture has rarely been seen on any stage than that presented by *Amneris* at the coronation of *Rhadames*.

around him; the roaring wind flapped his coattails about his head, and the musician, a ramrod in his hand, was busily engaged on his high crag in conducting the thunderstorm!"—*Detroit Free Press*.

\* \* \*

Mme. Nordica at a garden party at Deal Beach said, apropos of her recent European tour:

"Many good people refuse to be impressed by the armless and legless fragments of antique sculpture treasured in the museums of the old world.

"One day in the British Museum a guide was recounting to a little knot of tourists the glories of the battered centaur when a Chicago meat salesman broke the reverent hush with the question:

"Excuse me, sir, but what would they feed a bloke like that on—ham and eggs or hay?"—*Washington Star*.

### Novel Circumstances in Honeymoon of the De Gogorzas

ROME, Aug. 26.—Emilio de Gogorza, the baritone, and his bride, who was Emma Eames, are spending their honeymoon at Campigliano, near Vallombrosa. By a curious coincidence Julian Story, the painter and first husband of the prima donna, his wife and one-year-old son are living at a very short distance from the Gogorzas. This proximity does not appear to be causing either of the families undue embarrassment, and their friends have confidently been expecting to hear of their going on a picnicking party together.

### Suggest Monument to Gilbert

LONDON, Aug. 25.—It has been suggested that some fitting tribute to the memory of the late Sir W. S. Gilbert should be placed in one of London's open spaces. Sir Ar-

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thur Sullivan, the famous playwright's collaborator, is already commemorated by a monument in St. Paul's Cathedral and by a bust in the Embankment Gardens not far from the Savoy Theater. It is to this latter spot that attention is especially directed as being an appropriate environment, in view of its proximity to The Savoy and to Southampton street, where Gilbert was born, for a similar tribute to the great librettist.

### A NEW MUSIC SCHOOL

#### Columbus (O.) Conservatory Will Begin Its Career Next Week

COLUMBUS, O., Sept. 4.—A new conservatory of music will begin its career next week as a part of the Wallace Collegiate School for Girls at No. 82 Jefferson avenue. The director of the conservatory is Rebecca Alice Rich, a musician of wide experience as a teacher and director. Miss Rich is a graduate of the New England Conservatory and pupil of Josef Lhévinne. She will teach advanced piano, harmony and history of music.

Emily Church Benham, a young pianist of Columbus, will be her assistant in the piano department.

Virgilia I. Wallace will teach singing and direct the choruses and Mrs. Wilbur Thoburn Mills will teach organ. The violin classes will be under John Betts Goodall.

### Italians Pay Homage to Puccini

ROME, ITALY, Aug. 20.—Composer Puccini went to Brescia lately to superintend the production of "The Girl of the Golden West" at the Teatro Grande. He was received by the Mayor and was heartily welcomed and cheered by the people of the northern town. The maestro was accompanied by Signora Puccini, his son and Comm. Tito Ricordi. On entering the Teatro Grande for a rehearsal he received an ovation from Conductor Polacco and all the musicians.

The new building of the Royal Academy of Music in London has cost \$300,000, and is said to be "specially constructed so that the neighbors will suffer no annoyance."

## THE VOICE OF MUSIC

By ETTA CLARK

OUT of the silence of the night it came,  
I heard it through the gently falling rain,  
A wee bird—singing softly to his mate,  
A love song—low and sweet.  
Out of the forest, cool and dark, it came,  
I heard the winds echoing the refrain,  
I listened to the pine trees, gaunt and tall,  
Sighing and whispering the same sweet call.  
I stood on the rock-bound coast and listened long;  
Out of the ocean's fathomless depths it came,  
That same sweet song.  
Again I heard it echoing above me, far on high,  
In the call of the seagull flying across the wind-swept sky.  
Again, within the great cathedral, dim and vast,  
I heard that song, as though from out the air, go sighing past.  
Hark! the great Organ. Into my heart at last the message stole;  
'Twas the call of Music—and it found its answer in my soul.

### New Concert Bureau in Canada

TORONTO, CAN., Sept. 2.—The Bell Piano Company has opened a concert bureau with a comprehensive list of the best singers, players, elocutionists and entertainers who are available for engagement throughout Ontario.

The department will be known as the Bell Lyceum Bureau. In addition to the local artists the Bell Company has also arranged to work in conjunction with two of the largest managers in New York, and on the list will be found such names as Pasquali, Scotti, Friedheim and Hess.

Mme. Schumann-Heink is one of the few artists who may sing at the Munich Festival as well as the Bayreuth Festival without incurring the enmity of the Wagner family.

## IT IS TO LAUGH

"Who is 'at funny man standin' up in front of the band wavin' a stick?"

"That, my dear, is the conductor."

"Does he make the music go?"

"Yes, my child."

"Well, then, why don't they call him the motorman?"—*Judge*.

\* \* \*

He—"Do you approve of dancing?"

She—"No."

"Why not?"

"Why, it's mere hugging set to music."

"Well, what is there about that you don't like?"

"The music."—*Tit-Bits*.

\* \* \*

"The late Thomas Wentworth Higginson," said a Harvard instructor, "loved music, but not the extremely technical music of Richard Strauss, Ravel and others of that type. Colonel Higginson used to tell a story. He said that Strauss went one Summer on a hunting trip in the mountains. It chanced that on a certain afternoon a terrific thunderstorm descended on a hunting party. Amid ear-splitting thunder and blinding lightning, amid deluges of rain whipped by a roaring wind, the huntsmen all sought shelter. Where, though, was Strauss?"

"Three friends set out in alarm to look for him. They feared that in the wild chaos of the storm he had fallen down a precipice. After a long while they found him; they found him doing—what do you suppose?"

"Strauss stood bareheaded on the summit of a lofty crag. The lightning played about him in vivid, violent flashes; the rain deluged him; the thunder rolled and rumbled

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# RICCARDO MARTIN'S EXPERIENCE AS MOUNTAIN-CLIMBER

RICCARDO MARTIN, the tenor at the Metropolitan Opera House, is resting in Rimini (Italy) after more than nine months of continuous singing. The recent appearances of the American tenor at Covent Garden, in the rôle of *Dick Johnson* in Puccini's "The Girl of the Golden West," brought most favorable comment from the critical corps of London music critics, while the public appeared to endorse the verdict.

Before leaving for Italy the Metropolitan tenor stopped for a few days with Mrs. Martin and their little daughter at Bad Heusrich, and there indulged in one of his favorite sports of mountain-climbing. Martin avers that it is not the easiest thing in the world to gallop up a few thousand feet of rock, but once the accomplishment is mastered it is a fine lung developer.

"The tug comes during the first twenty minutes," declares the singer, "when the muscles rebel at the unusual demands made upon them and one's breathing apparatus is severely taxed. Persistence however, carries one past the 'quitting' point and unless the task assumed is too great the result is exhilarating."

"Going up the Niessen about 7000 feet was quite a feat for me at the time I made the climb, and though many may not consider it much of a journey it took four hours and a half of steady work to cover the distance. It was a steady pull all the way, but the view at the end of the trip compensated."

"I went up in the moonlight and slept an hour on the hard floor of a cabin at the mountain's summit. Later the view of the sunrise over the Bernese Oberland was superb. The panorama was really magnificent, with the lakes of Thun and Brienz at one's feet and the Jungfrau, Monach, Eiger and Bluemlis Alp brought out in starry relief against the rising sun."

Martin returns to this country the last of this month and will be the star of the Alice Nielsen Operatic Concert Company, which will appear in Chicago, Rochester, Nashville, Des Moines, Duluth and Winnipeg. The American tenor will fill individual engagements with the St. Paul Symphony Orchestra, in Bloomington, Ill., and in several other cities before rejoining the Metropolitan Opera Company the middle of November.

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Many Other Vocal and Instrumental Stars Offered by New York Firm of Managers

The announcement of artists for the season of 1911-12 of Messrs. Haensel and Jones is again headed by Alessandro Bonci, the great lyric tenor. Owing to his operatic appearances in Europe Mr. Bonci will not come to America until January, 1912, but he will remain until the month of June, and has already been booked for the Cincinnati Festival, which does not take place until the middle of May. He opens his tour with a concert at Carnegie Hall January 11 and will again visit the Pacific Coast.

The firm's leading sopranos are Mme. Jeanne Jomelli, formerly of the Metropolitan and Manhattan Opera Companies, and Mme. Carmen Melis of the Boston Opera Company.

Mme. Jeanne Gerville-Réache, contralto, who has been engaged as "guest" for some twenty odd appearances with the Chicago and Boston Opera Companies, will devote the major part of her time to concertizing. Francis Macmillen, the violinist, returns for another season and will be heard largely in the West.

Elison Van Hoose, the American tenor, returns after an absence of several years spent in European opera houses to join the Chicago Opera Company, making, also, a concert tour which will take him as far as the Pacific Coast.

Nicola Zerola, the dramatic tenor, comes for a short concert tour in the Spring of 1912.

Arthur Shattuck, the pianist, is a newcomer who has won the praise of European critics and public. He makes his American debut with the New York Symphony Orchestra December 10.

The annual Winter and Spring tours of the New York Symphony Orchestra, Walter Damrosch conductor, will, as heretofore, be under the management of this firm.

Among the other artists announced by this management are Elizabeth Dodge and Luella Chilson-Ohrman, sopranos; Edna Blanche Showalter, coloratura soprano; Mme. Florence Mulford, mezzo-soprano; Christine Miller and Adah Campbell Hussey, contraltos; John Barnes Wells and Humbird Duffey, tenors; Albert Janpolski, baritone; Horatio Connell, bass baritone; Frederic Martin and Arthur Middleton, basses; Helena Lewyn, pianist; the Olive Mead Quartet; Sara Gurowitsch, cellist; Annie Louise David, harpist, and Clarence Eddy, organist.

The past year's deficit at the Paris Opéra is attributed to the fact that the fashionable world now neglects the Opéra in favor of the Opéra Comique.

A date early in November has been set for the first Berlin performance of Strauss's "Rose Cavalier."

# GERVILLE-REACHE BARS AUTO IN NEW TRAVELS

Contralto Receives a Command from Massenet to Shun Motor Cars for the Present, at Least

Mme. Gerville-Réache, the leading contralto of the Chicago Opera Company, and her husband, Dr. George G. Rambaud, left New York Saturday for their hunting lodge at Grass Pond, in the Adirondacks, where they will spend September. This time, however, the popular singer will not make the dust of up-State roads fly under the tires of her 60 h. p. It is the slowest of slowest accommodation trains which will carry the Gerville-Réache-Rambaud caravan (eight in all) to their vacation place.

A few days ago the contralto received a letter from Massenet relative to the performance of "Werther," which will be given in Boston next November. The composer wrote, among other things, "Jurez-moi, ma petite, que vous ne mettez plus les pieds dans une de ces sales automobiles avant la première de 'Werther,'" which means, "Give me your word, my child, that you will never ride in any of those blessed (the French is more expressive) automobiles until the first performance of 'Werther.'"

Mme. Gerville-Réache, who is taking along her accompanist and an instructor in German, will have to work very hard to make up for the six weeks of enforced idleness which followed the terrible automobile accident in which Dr. Rambaud almost lost his life. Among the parts in which she is to appear next Winter three are to be sung in German and three in English, and while she has been heard frequently in German and English songs, this Winter will mark her début in German and English operas.

# David Bispham's Season

David Bispham will give his annual song recital in Carnegie Hall on Sunday afternoon, October 29. At this concert Mr. Bispham will have two novelties of great beauty, works that have never been heard in New York. During the month of September Mr. Bispham will remain at his country home in Connecticut at work upon several magazine articles that he has been commissioned to prepare. The noted baritone last season had sixty-three appearances upon the concert platform and traveled over 35,000 miles. This year he will begin his season the first of October and will be heard in recital in Milwaukee, La Crosse, Calumet and other cities of the Middle West.

A new opera entitled "The Swan's Song," by Alberto Roggero, who remains faithful to the earlier Italian gods of composition, will be produced shortly in Italy.

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## AROUND THE WORLD WITH SOUSA

Australia and New Zealand Cordial in Receiving Famous American Band—Many Public Functions—Mr. Sousa as a Speech-Maker

[Special Correspondence to MUSICAL AMERICA]

HOBART, Tasmania, July 28.—Sousa and his band have just completed a most successful tour of Australia and Tasmania as a part of the epoch-making world tour they are at present undertaking. Three weeks were spent at both Sydney and Melbourne, one at Adelaide and one at Brisbane, all capital cities of their respective States, and shorter stays at Toowoomba, Newcastle in the Australian coal regions; Ballarat and Bendigo, in the gold fields, and Launceston and Hobart, in Tasmania.

The reception in each city was one of extreme cordiality. The band was invariably met at the station by the massed bands of the vicinity, escorted to the town hall and officially welcomed by the Mayor. At one of the smaller cities two young women were noticed in the local band, proudly wearing "adapted" band uniforms and puffing into alto horns. Record audiences and unusual enthusiasm greeted the Americans at every concert. The Governor and suite heard them in each State and the railroads had made every provision for suburban concert-goers. At many of the concerts people were unable to gain admission. Mr. Sousa's new march, "The Federal," which he had dedicated to the people of Australia, was everywhere a big "hit," while the performance of "The Stars and Stripes" evoked acclamation. Mr. Sousa's humoresque, "The Band Came Back," was a special favorite, and when not on the program was generally requested as an extra.

Recognizing the value of these concerts from an educational standpoint, the school

authorities in Sydney made arrangements to have all the public school pupils hear them.

At the close of the Melbourne engagement Mr. Sousa offered to play a request program, and the following choice serves to show the taste of an Australian audience:

Overture, "1812," Tchaikowsky; cornet solo, "Showers of Gold," Clarke; "Till Eulenspiegel's Merry Pranks," Strauss; soprano solo, "April Morn'g," Batten; "Peer Gynt" suite, Grieg; Humoresque, "The Band Came Back," Sousa; (a) "Ronde d'Amour," Westerhout; (b) "The Federal" march, Sousa; violin solo, "Zigeunerweisen," Sarasate; "Ride of the Valkyries," Wagner.

The Australian press devoted much space and superlative adjectives to the criticism of the concerts. They noted Mr. Sousa's unostentatious methods of conducting, his dominating personality in all the performances, his skill as a program maker, and while admiring all his compositions one paper said: "His marches have proved themselves the best things of the kind that human wit has yet achieved. Sousa will live as the March King."

They all spoke of the intelligent use Virginia Root made of her clear, well trained voice and noted especially her distinct enunciation. Nicolene Zedeler, the violin soloist, captivated all with her brilliant technic, sweet tone, true intonation and sympathetic interpretations. As usual Herbert Clarke's cornet playing was a revelation to all who heard him. Other soloists from the band, who were frequently heard and aroused much enthusiasm included Paul Senno, piccolo; Julius Spindler, flute; Joseph Norrite, clarinet; Ralph Corey, trombone; John Perfetto, eupho-



In South Africa Tents Were Pressed into Service—Nicolene Zedeler, Violin Soloist; Mr. Sousa and Virginia Root, Soprano

nium, and Ross Millhouse, cornet, who appeared in duets with Mr. Clarke.

In speaking of the work of the band the newspapers said its playing defied criticism. They spoke especially of the rich orchestral coloring in all the performances and of the many novel effects produced.

One evening a wealthy violin connoisseur asked Miss Zedeler to play one of his instruments. She gladly consented and at the close of the concert was surprised and delighted to learn that henceforth the violin belonged to her. It is a fine old Lupot and her pleasure in its possession can be fully realized only by enthusiastic violinists.

The Sousa party passed the Sheffield Choir, who are making practically the same tour, only traveling toward the West. Also one Joseph Makulec, from New York, his breast resplendent with many and varied medals, dropped in to call on the band at a morning rehearsal and informed the members that he was walking round the world, also toward the West.

On the evening of the Fourth of July the band found the stage decorated with the Stars and Stripes, together with the flag of the Australian Commonwealth and the Union Jack, while many in the audience wore small American flags.

At the last Sydney concert the audience remained seated after the final number on the program and clamored for a speech from Mr. Sousa. He hesitatingly came to the front of the stage and asked, "Can everybody hear me?" "Yes, yes," came from several parts of the hall. "Well, then, good night!" and he had disappeared before they fully realized that the speech was over.

Mr. Sousa was the recipient of many gifts while in Australia, including an illuminated address from the State Military Band of New South Wales, a handsome baton from a personal friend, a Maori greenstone from Alfred Hill, an Austral-

asian composer who has made an exhaustive study of the old Maori (native New Zealander) music, and several laurel wreaths. The military and naval bandmasters of New South Wales tendered him a banquet at which he responded to the toast, "Our Visitors." Mrs. Sousa gave a dinner for the Lord Mayor of Melbourne and the women of the party enjoyed many auto trips and teas.

Throughout Australia were found fine town halls with good pipe organs and free organ recitals during the noon hour by the city organists, notably at Sydney, where there is one of the largest organs in the world, with five manuals, fourteen couplers and 127 speaking stops.

Each large city has its symphony orchestra, generally semi-professional, and a flourishing choral society, while chamber music concerts, vocal and instrumental recitals, and amateur opera productions abound, and choral and band concerts are annual events. Melbourne is making an effort to raise a fund for a permanent orchestra, and Melba at the head of a grand opera company is advertised for the near future. But one must not think that everybody in Australia is a music lover. I asked a young man one evening how he had enjoyed the Sousa concert. "Oh," said he, "it was all right, but I like rowdy music better." The several art galleries in Australia also have the nuclei for good collections.

Throughout the entire Australian tour the natural cordiality of the people and the friendly feeling toward America and Americans were at all times evident and the band is carrying away from the country most pleasant memories. It sails to-day on the *Ulimaroa* for New Zealand. C. J. R.

Berta Morena filled an engagement at the National Theater in Rome before the opening of the Munich Festival, at which she is singing, as usual.



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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THE policy which dictates the selection of the music used in American public schools is not always easy to understand. Time and again have appeared new collections of songs purporting to offer the student a solid array of masterpieces. Upon examination masterpieces will indeed be found to be there—but in small quantities, the rest of the book being given over to songs and choruses of a most mediocre quality at best. There is no reason under the sun why the American schoolboy should not be given vocal material of indisputably high musical quality. Schubert, Schumann, Liszt, Franz, Grieg, Brahms, Rubinstein and certain of our American composers have produced master songs whose difficulty is by no means such as would prohibit their use by school children. Neither would it be necessary to change their original texts and to substitute inane and vapid "sacred" words for the original poem as is still done with such foolish persistency. It is generally to be observed that public school pupils take to the best music as a duck does to water whenever their instructors have the good sense to place it before them. During the last decade, for example, there has been no more popular number with school children than the "Tannhäuser" pilgrims chorus.

A new "Supplementary Song Series" has been issued by Silver, Burdett & Co. It is compiled by Edward Bailey Birge, the Supervisor of School Music in Indianapolis. It contains, on the whole, a smaller percentage of mediocre music than the average compilation of the kind, but there is still room for improvement in this respect. It is pleasing to note the inclusion of several German chorales and some matters by Bach, Saint-Saëns and Rubinstein. It seems rather a useless device, for one thing, to transform a text of the well-known "Trovatore" air "Home to our Mountains" to something about "Beautiful springtime, bright blooming roses." On the whole, however, it is to be expected that the series will meet with favor.

A NEW song by F. Morris Class of New York, "My Soul is like a Garden Close," appears from the press of the John Church Company. It is a scholarly piece of work and is written with great care and apparent knowledge of the composer's art; it lacks melodic inspiration, however, and despite the fact that the composer has avoided difficult intervals and the like, the whole song seems a trifle strained and unconvincing. Not that Mr. Class has less to say in his song than the average song-writer of the day, but the manner which he affects impresses one as having in it something of the *poseur*. It is dedicated to Reinald Werrenrath, the baritone.

EDWARD SHIPPEN BARNES, a young American composer, has recently published, through the press of G. Schirmer,

"SUPPLEMENTARY SONG SERIES." Compiled by Edward B. Birge. Published by Silver, Burdett and Company, New York, Chicago and Boston.  
"MY SOUL IS LIKE A GARDEN CLOSE." Song by Morris Class. Published by the John Church Company. Price 60 cents.

### What Mahler Wrote to Stransky

One of the most treasured possessions of Josef Stransky, the Philharmonic Society's new conductor, is a letter that marked the beginning of his long friendship with Gustav Mahler. This was written by Mr. Mahler in acknowledgment of a note of appreciation sent him by Stransky after a performance in Prague of the Mahler First Symphony. Mahler wrote: "Your letter affords me great pleasure. You have hit the nail on the head in all that you have written regarding my work; while concerning the character of my art you have made the most appropriate and discriminating comment that has yet reached me.

"As Mozart has been called, perhaps rightly, the Singer of Love, so I might be given the title, the Singer of Nature. From childhood nature has been to me my all in all.

"It delights me to find someone to whom my music says something and means something. I had almost despaired of it."

New York, a number of highly individual compositions. A set of "Six Pieces" for the piano attracted considerable attention when issued last year and the newer works show a development along lines that promise well for the future.

There are "Two Sketches" for piano, 1. Caprice, 2. "Les Sauterelles" (The Grasshoppers), which are worthy of more than passing consideration. In the "Caprice" the composer presents some interesting material, treated in a manner to call forth praise; the main subject is harmonized with a piquancy that is delightful and the writing is excellently conceived for the piano. The middle section, *Andante con moto*, presents a melody in G major over a running figure in the left hand; the theme is a happy one and the composer has developed it with much skill. The original tempo returns and the main theme is repeated, gradually diminishing to *piano* and then *piuissimo*, with which the composition ends.

The second sketch, "Les Sauterelles," is a most musical bit of suggestive work. It opens with a theme characteristic of its title, in march-like common time, in A major. A new theme is introduced in G major, peering through which the first theme constantly reappears. The two subjects are then combined, going through a number of tonalities, till the climax is reached in the original key. The main theme is then given out *piano semplice*, the harmonization undergoing a change, after which it descends to the lower register of the piano, where three measures of unrelated chords, the first *forte*, the second *mezzo piano* and the third *piano*, close the piece most satisfactorily.

A setting of Eugene Field's "The Humming-Top" for a low voice with piano accompaniment is an attractive song. The composer has penned a figure in the right hand of the accompaniment that is truly a "humming" one. The voice part is a melody of refinement and the harmonic scheme is well managed. Though the accompaniment requires a pianist of considerable ability and the music assigned the singer is not easy, the song will be a welcome one on the recital program and affords excellent contrast to the serious songs which our concert singers present so frequently.

In his Scherzo in C Minor, for the organ, Mr. Barnes has done a remarkably fine work. It is a conception of the scherzo movement in most modern vein, with a double rhythm 6/8-3/4, constantly alternating and producing a restless effect, which has a certain charm in it. An *Andante moderato* section in G major, 6/8 time, is simpler in outline than the preceding movement and is developed with interesting modulations and changes in the accompaniment, all of which show musicianship of a high order and a sense of modern harmony which is far from common in composers as young as Mr. Barnes.

"TWO SKETCHES FOR THE PIANO." 1, Caprice; 2, "LES SAUTERELLES," by Edward Shippén Barnes, op. 2. Price 60 cents each. "THE HUMMING-TOP." Song for a low voice. By Edward Shippén Barnes. Price 75 cents. SCHERZO IN C MINOR. For the organ. By Edward Shippén Barnes, op. 3. All published by G. Schirmer, New York. Price 75 cents.

### New Post for J. Frank Frysinger

LINCOLN, NEB., Sept. 2.—The University School of Music in Lincoln announces the engagement of J. Frank Frysinger as organist. He has just relinquished the position of director of music at the Woman's College, Frederick, Md.

Mr. Frysinger's compositions have been found this season upon the programs of the following eminent organists: Clarence Eddy, W. Wolstenholme, Ralph Kinder, Dr. William C. Carl, Samuel A. Baldwin, W. Ray Burroughs and others.

He was official organist at the Jamestown Exposition and has concertized throughout the East.

### Victor Harris Returns from Europe

Victor Harris, the composer and conductor, returned from his European visit on the *Mauretania* this week. He will spend a few weeks in Bar Harbor, Me., and resume teaching at his New York studio on September 25.

## NEW COMPOSITIONS BY Celeste D. Heckscher

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"Jota Aragonesa" and "Bolero and Finales," from the above, to be given by Willow Grove Orchestra Aug. 15.

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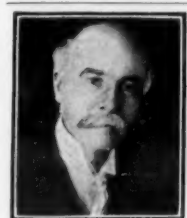
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## GREAT THINGS EXPECTED OF ZIMBALIST

Violinist's Success Abroad Indicates  
Brilliant Reception for Him  
in America

LONDON, Eng., Aug. 24.—That Efrem Zimbalist, the Russian violinist, will electrify music-loving America from coast to coast on his forthcoming tour, just as he has his hearers wherever he has appeared on the Continent or in England is being freely predicted on many sides among the higher critics of music here.

He makes his first appearance with the Boston Philharmonic Society October 27 and 28 and in New York on November 2 and 3 and again on the 10th.

Zimbalist's story reads like a romance. One of a family of seven, he was born twenty-two years ago at Rostov, on the Don, where his father still conducts an orchestra. All the members of his family are musical and a younger brother is almost as wonderful a 'cellist as Zimbalist is a violinist, and, though he never practices, Zimbalist himself is one of the most remarkable of pianists.

An unprecedented distinction was conferred on him five years ago when he passed his examination at the St. Petersburg Conservatory. In addition to receiving a large gold medal and a subsidy of 1,200 rubles (\$600) a year for two years, Zimbalist received a special certificate, in which his examiners had written the word "Incomparable." Such a certificate had never before been given to a pupil in the entire history of the conservatory, but the violinist's subsequent record has justified it over and over again. Indeed, his career of four years before the public has even more than fulfilled the expectations of his early examiners at St. Petersburg.

"Zimbalist has many interesting characteristics, but none more remarkable than his absolute simplicity," said E. M. Geller, the violinist's secretary and close personal friend, who induced him to make his first public appearance before the Berlin Philharmonic Society in 1907. "He is absolutely without affectation and combines a most sympathetic personality with personal charm and magnetism. So far from being in the slightest degree spoiled Zimbalist is so natural in his manner that it would be impossible to judge from this criterion that he is a musician. His playing is entirely devoid of trickery or of any striving for effect and his general manner



Efrem Zimbalist, Recognized as One of Europe's Leading Violinists

is more like a man of forty years' experience rather than like a lad of twenty-two.

"He played his two initial concerts in Berlin before packed houses, playing Brahms's Concerto and the Glazounow Concerto. The critics on the press at once hailed him as a sensation. Since, Zimbalist has played with nearly every Philharmonic society in Germany and one or two incidents will serve to illustrate the unprecedented honors conferred upon him by the Germans. Except in the case of Zimbalist it has never before happened in the whole history of music that a musician who has never given his own concert at Leipzig should be engaged as soloist for the Gewandhaus Concerts there. In fact, the Sylvester night used to be the date on which the late Dr. Joachim used to play, and in honor of Joachim, whose equal they thought would never again be born, the authorities formally discontinued the eve-

ning concert on the date Joachim had appeared. Two years after Joachim's death, however, Zimbalist was requested to appear in the master's place as soloist, thus reinaugurating the Sylvester night. On that occasion he played Tchaikowsky's Concerto under the conductorship of Professor Nikisch. The Gewandhaus authorities at once declared Zimbalist inspired and a worthy successor to Joachim. That was last year, and during the same season Zimbalist was engaged as soloist at the great musical festival at Bonn. He was also engaged twice in one season as soloist by the Hamburg Philharmonic Society, an honor which has seldom been conferred, Zimbalist playing the Beethoven Concerto and earning the highest praise ever won by an artist at Hamburg. Continuing the story of the records he has established, it is particularly interesting to note the fact that Zimbalist was engaged twice in one season by the London Philharmonic Society as chief soloist during the first year of his career.

"I will tell you a true story illustrating Zimbalist's versatility as a musician. It happened in London within the past year at the home of a lady well known in the social world who takes a pride in the excellence of her musical salon. On this particular evening the hostess had engaged several artists of great prominence, Zimbalist among them. A well-known soprano was greatly upset about the failure of her accompanist to appear and made an eloquent appeal to a much-lionized pianist, also on the evening's program, to accompany her, but the latter icily declined, with the excuse that he was a soloist, not an accompanist. Whereupon Zimbalist, who had overheard the conversation, quietly assured the singer that he would help her out of her difficulty and, without introducing himself, sat down to the piano and played the accompaniment with such great success that after the number the singer exclaimed she wanted to engage him to accompany her at all her future appearances without, of course, ever knowing his identity. There was great applause for an encore largely to hear a repetition of the accompanist's rendering. One can scarcely imagine the general surprise a few numbers later when Zimbalist appeared as a violinist soloist, one or two people exclaiming that 'the piano chap is going to perform on the fiddle.' Zimbalist is also a composer and has written about 250 pieces for the violin and piano, as well as songs. One of his most notable compositions for the violin and piano is a suite in four movements in the old style, dedicated to his teacher, Professor Leopold Auer, also the teacher of Mischa Elman and Kathleen Parlow. This latter composition has been published by Schott & Son."

VALENTINE WALLACE.

## An Operatic Discovery at Viterbo

ROME, ITALY, Aug. 20.—Viterbo, near Rome, where the judges are trying Erricone and the other bloodthirsty Neapolitans of the Camorra, has also had within its walls just recently a young mezzo-soprano of whom great things are predicted. She is Signorina Gabriella Besanzoni, and appeared in Bellini's masterpiece, "Norma." Her voice is magnificent in volume and she was rapturously encored, together with one soprano, Signora Pucci.

W. L.

Cologne is planning to feature "Parsifal" at its annual June Festival in 1913.

ENGLISH SINGER ON A  
GLOBE-GIRDLING TOUR

Margaret Clapham Vereker, Her Own Manager in 25,000-Mile Trip, Passes Through New York

Margaret Clapham Vereker, an English contralto, who has completed more than one-half of a 25,000-mile concert tour, begun in December, 1909, spent last week in New York. She is now in Canada.

Since the beginning of her tour Miss Vereker has traveled alone, all the arrangements for her engagements and for travel having been made by herself.

Her first concert was in Paris, from which she traveled through Switzerland, Italy, Algiers, Morocco and the Canaries before departing for South America. During a year that she passed in South America she sang in the capital of nearly every country and in the smaller cities and towns as well.

"I believe that I was the first concert singer that ever appeared in Arequipa, Peru, which is well known to American visitors, and which is more than eight thousand feet above the sea level," said Miss Vereker. "It is a quaint little old Spanish town and quite removed from civilization of to-day. There I found many natives descended from the Inca Indians, and with them I passed several weeks studying their manners and folklore."

Miss Vereker sang several times in the Panama Canal zone and also in Jamaica and Cuba. She came to New York direct from Cuba and had planned an extensive tour of the United States, but the death of her mother in England recently made necessary a cancellation of her plans to travel through the West. She will sing in Toronto, Montreal and Quebec before embarking for England.

## Mrs. H. H. Beach Goes Abroad to Prepare for Concert Appearance

BOSTON, Sept. 4.—Mrs. H. H. Beach, the distinguished composer and pianist, has been spending a quiet Summer at her country home on the Cape and will sail for Europe to-morrow from New York. She plans to rest quietly for several months with friends in Munich, and after that will devote her time to serious study and practice, preparatory to public appearances in concerts.

D. L. L.

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## NEW ENCYCLOPEDIA ON MUSIC OF THE CHURCH

THE fifth volume of the "University Musical Encyclopedia," devoted to "Religious Music of the World," is a rather comprehensive survey of the elements that have gone to make the music of the church what it is.

Early hymnology is first discussed at some length, the hymns of the Hebrews being cited as the earliest examples of hymnody. The Levites, it is said, "used to sing in the temple on each day of the week a different psalm." Though there is no reference made to sacred song in the New Testament, it is supposed that singing was a part of the apostolic age. As examples are given the singing of Paul and Silas in the Philippian dungeon and the fact that Paul exhorted the Ephesians and Colossians to the use of psalms and hymns.

Latin Hymns are then dealt with and the oldest one, "Te Deum Laudamus," is supposed to have been the joint work of St. Ambrose and St. Augustine. The Sequentia are listed as follows: 1. *Victime paschali*; 2. *Veni Sancte Spiritus*; 3. *Lauda Sion*; 4. *Stabat Mater*; 5. *Dies Ira*. Plain-chant melodies were adapted to these five Sequentia, but their authorship is very uncertain. Of the early Protestant hymns, Luther in Germany, Clément Marot and Theodore Beza in France and Guillaume Franc in Switzerland, are mentioned. William and Henry Lawes and John Playford published psalms and hymns as early as 1600 in England, but they were, in spite of their popularity at the time, soon forgotten.

Isaac Watts was the founder of the English hymn. Others mentioned are Simon Browne, Samuel Wesley, John Byron and Robert Seagrave. A chapter is devoted to early Methodist hymns and the work of Wesley is taken up in detail. A discussion is next entered upon, in regard to the valuation of hymns. The requirements for a satisfactory hymn are outlined and the very sensible attitude displayed by the author is most commendable in these days when such hymns as the "Glory Song" and "There is a fountain filled with blood" apparently flourish under the auspices of the Methodist Church. It is consoling to find persons who express, with no little amount of conviction, what a hymn should contain and what not.

"THE UNIVERSITY MUSICAL ENCYCLOPEDIA." Cloth and leather, ten volumes. Published by the University Society, New York, 1911.

Chapters on "Great Hymn Writers" and "Children's Hymns" are also included in this volume and admirable articles on "The Mass," "Plain-Song," "The Chant," "The Requiem," "The Motet," "The Chorale" and "The Anthem." A discussion of "Oratorio as an Art-form" is next met with and a historical retrospect is given in excellent fashion. A special chapter is given over to Handel's oratorios, one to Haydn's "Creation" and "Seasons," and Beethoven's "Mount of Olives." Spohr and Schumann are also considered and the author shows himself an ardent admirer of Spohr's "The Last Judgment." "Paradise and the Peri" is criticised as being weak in the choral parts, but on the whole a work of great value. Mendelssohn and Gounod come in for their share of praise and a chapter on "Oratorios by English Composers" is next in the scheme. William Sterndale Bennett, MacFarren, Sullivan, Parry, Stanford and Mackenzie are suggested. Three solitary lines are allotted to Sir Edward Elgar, of whom the author, apparently an anti-Elgarite, finds it sufficient to remark: "Another contemporary English composer, Sir Edward Elgar, has written two oratorios of high merit, 'The Light of Light' and 'The Dream of Gerontius.' Let it here be said that Elgar is a man who has done for oratorio what Wagner did for the opera. He has emancipated the form from the single number scheme and has shown the world that unity of idea and unity of development are not impossible in oratorio. For the information of those who do not know his work, it may be added that in addition to the two works named by the author, he has also written 'King Olaf,' 'Caractacus,' 'The Banner of Saint George' and his recent 'The Apostles.'"

The volume closes with a chapter on "The Passion," historical in character, containing some very interesting material about the Bach "St. Matthew Passion."

Such, then, is the "University Musical Encyclopedia." As was so emphatically stated in the first review, it stands out as an epoch-making creation. The defects which have now and then come to the attention of the reviewer are undoubtedly due to the difficulties inevitably connected with a first edition. They will undoubtedly be eradicated and subsequent versions will prove the encyclopedia an even more imposing success than it was first found to be.

H. F. P.

## MUNICIPAL CONCERTS POPULAR IN NEW YORK

RESULTS undoubtedly more remarkable than any which have been gained before in New York in winning the popular appreciation of good music have attended the municipal concerts at the Mall in Central Park during the present season. There is no longer a possible room for doubt as to whether or not there is a large popular demand for orchestral concerts of a very high order. A program recently given by Arnold Volpe with the Volpe Symphony Orchestra, on August 16, at the Mall will illustrate this:

"The Star Spangled Banner"; 1. Bach, Choral and Fugue; 2. Schubert, Unfinished Symphony (first movement); 3. Berlioz, "A Roman Carnival"; 4 and 5. Tchaikowsky, "Francesca da Rimini"; 6. Arthur Farwell, Overture, "Cornell"; 7. Lacombe, Spanish Suite; 8. Violin Solo, (a) Reverie, (b) Mazurka, Maxmilian Pilzer; 9. Verdi, Fantasia, "Traviata"; 10. Liszt, Polonaise in E major, "America."

An audience of the usual large size, upwards of ten thousand in number, and which has been trained during the Summer to listen to concerts of a similar nature, was in attendance. The seats, as usual, began to fill up at half-past five, although the concert did not take place until eight. The manners and attention of these large audiences testify to their eagerness to get the very most out of the music which is given them. They are apparently as ready to listen to new works as to hear the old familiar. It is nothing less than astonishing that a general audience collecting in a park should have reached a degree of musical appreciation which enables them to find keen delight in a program resting chiefly on works of Bach, Schubert, Berlioz and Tchaikowsky.

The "Francesca da Rimini" was an undertaking of magnitude for these concerts and might well be regarded as a risk, as it

is practically unknown to these audiences. It was, however, received with the greatest enthusiasm and was led by Mr. Volpe with an ardent appreciation of its dramatic values.

The "Cornell Overture," by Arthur Farwell, although written ten years ago, had its first hearing on this occasion, except for a trial performance about five years ago in Rochester by an orchestra with scarcely the technical capacity to cope with it. It is based on Indian melodies and Cornell student songs, and was written while the composer was lecturer on the history of music at Cornell University. It was his intention to interest the students in Indian melodies, but the score was finished too late for rehearsal by the orchestra at Ithaca during the last year of Mr. Farwell's residence there. During the succeeding years spent by the composer in the West the overture was laid aside and not thought of again, and only unearthed on the present occasion through the request of Mr. Volpe for a new score for the Park concerts. The overture, which is straightforward and buoyant in character, scored a brilliant success, and the composer was called out to bow his acknowledgments.

Mr. Volpe, who has apparently hitherto hid his light under a bushel, as a composer, showed himself the possessor of genuine gifts in this respect in the two violin solos played by Mr. Pilzer. Both works are truly musical in feeling, appealing in their melodies and well marked as to color and mood. Mr. Pilzer gave them a very sympathetic performance, beautiful in tone, and both the composer and the violinist were applauded with enthusiasm.

Franz Kaltenborn, with his orchestra, alternates weekly with the Volpe Orchestra at the Mall.



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## PIANISTS OF ALL NATIONS HIS PUPILS

Howard Wells, American Teacher  
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worthy Following

BERLIN, GERMANY, Aug. 25.—The Berlin success of Howard Wells, the pianist and teacher, and authorized representative of the Leschetizky School, is a striking example of the increasing recognition and power of American musicians in Europe.

Coming to Berlin less than two years ago from Vienna, where he had been one of the preparatory teachers for Leschetizky. Mr. Wells's remarkable ability has in that short time attracted a following which is one of the largest in the German capital.

Not only has his work as a teacher of piano playing attracted attention, but his activities in the development of piano teachers by means of his normal classes have met with great success.

This work comprises a course in ear training, on which Mr. Wells lays great stress, besides keyboard harmony, musical analysis and the preparatory work of the Leschetizky School.

A large number of experienced piano teachers have availed themselves of this opportunity of increasing their teaching equipment, and piano students who wish to be thoroughly prepared as teachers find it invaluable.

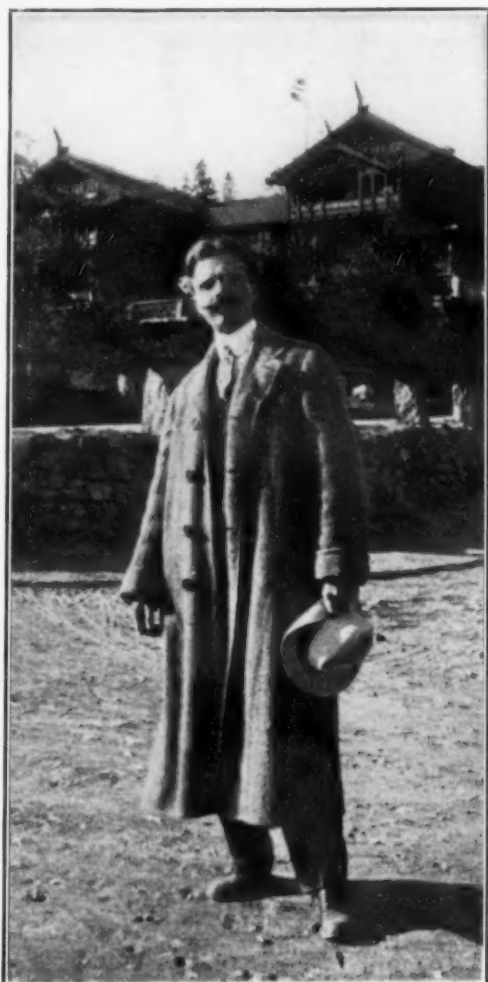
As a pianist Mr. Wells was well known in America, having appeared no less than six times as soloist with the Theodore Thomas Orchestra. The unusually fine press notices that he received last season from some of the most severe German critics were a most gratifying endorsement of his ability as a pianist.

For the coming season he is already booked to appear in Dresden as soloist with the Dresden Gewerbehause Orchestra, besides several recital appearances in other important cities.

Mr. Wells has been spending his vacation in Norway part of the time as guest of the Norwegian composer, Christian Sinding, at his home on the Christiana fjord, besides making an extended trip to the far north. He returns to Berlin the first week in September to resume his work.

His following as a teacher is by no means confined to American pupils—the countries represented in his class being Poland, France, Germany, Canada and all parts of the United States. In fact his might be called a cosmopolitan studio, as the following list of last season's pupils indicates:

William Hatton Green (head of large piano school in Philadelphia); Arthur Howell Wilson



Howard Wells, the American Pianist, at Holmenkollen, Norway

(who has had two appearances with the Philadelphia Orchestra, Philadelphia); Agnes Mynter, prominent teacher in Buffalo, New York; Agnes Rorbeck, assistant director of Columbia Conservatory of Aurora, Ill.; Mrs. Blanche St. John Baker, one of the best-known teachers in Canada, and her daughter, Marguerite Baker, Saskatoon, Canada; Horace de Sarasin, Paris, France; David Alberto, San Francisco, Cal.; Werra Lipkowska, Warsaw, Poland; Margarete Pohl, Berlin; Dorothy Letz, Berlin; William Kugermann, Berlin; Bernice Webb, Butte, Mont.; Marguerite Gavin, Independence, Kans.; Lula Baker (teacher in Otterheim University), Westerville, Ohio; Maude Hagberg (teacher in Ann Arbor Conservatory), Ann Arbor, Mich.; Elizabeth Shayne, Chicago, Ill.; Helen Howard, Nevada, Mo.; Irene Farup, N. Dakota; Charles Weiss, La Crosse, Wis.; Emma Koller, La Crosse, Wis.; Florida Parrish, Dallas, Tex.; Leta Clark, Bellingham, Wash.; Louise Ferguson, Ontario; Norma Olson (teacher in Concordia College), Moorhead, N. Dakota; Elizabeth Bingham, Salisbury, N. Caro.; Edward Gleason, Louisville, Ky.; Mrs. Ward Ray, Pittsburgh, Pa.; Nell Burrow, Milan, Tenn.; Gladys Felt, Portland, Ore., and Laura Little, Montgomery, Ala.

## Mr. Ashton-Jonson Lectures in South

G. C. Ashton-Jonson, who recently arrived from England, has had a great suc-

cess with his lectures on musical topics which he was engaged to give at the University of the South, at Sewanee, Tenn. His lectures there called forth record audiences. After his engagement at Sewanee Mr. Ashton-Jonson went to Barsheba Springs to give other lectures, returning to Sewanee for a special analytical recital on August 24.

## ARTISTS FOR SAN FRANCISCO

## Manager Greenbaum Announces List of Celebrities for Season

SAN FRANCISCO, CAL., Sept. 1.—Manager Will Greenbaum promises a musical season that will eclipse any he has yet arranged. Last year it was thought he had reached the high water mark with a list that included Scotti, Bonci, Pasquali, Elman, De Gogorza, Galski, Busoni, Heinemann, Mary Garden, the Russian Symphony Orchestra and the Imperial Russian ballet.

But this year he says will even eclipse the last. Just a few of the stars to appear are Pasquale Amato, called "the Caruso of the baritones"; Alessandro Bonci, who will return for a few concerts; John McCormack, the young Irish tenor, who is now with the Melba company in Australia; the ever welcome Schumann-Heink; Mme. Calvé and her new tenor husband, Galileo Gasparri, in scenes from operas in costume; Emma Eames and her new husband, Emilio de Gogorza, in recitals; Kubelik, de Pachmann, Harold Bauer, Efrem Zimbalist, the latest of the sensational violin virtuosi; the Flonzaley Quartet, Sousa and his band and half a dozen others not yet quite decided on.

## CHARLOTTE MACONDA'S SUCCESS

## Soprano's Appearance at Ocean Grove Won Her Immediate Favor

Charlotte Maconda, the noted soprano, who is to appear this year under the management of R. E. Johnston in many important concerts, was heard on Thursday evening, August 24, at the Auditorium at Ocean Grove, N. J. The occasion was the concert given by Albert Spalding, the violinist, and Mme. Maconda won a large share of the applause for her artistic singing. Her first number was the aria, "Ah fors è lui," from "Traviata," which she sang with rare beauty of voice and a display of brilliant coloratura work that won her the immediate favor of her audience. In response to the enthusiastic applause she added the well-known aria from "The Magic Flute." The Gounod "Ave Maria" was received in a manner that compelled Mme. Maconda and Mr. Spalding to repeat it, the ensemble being perfect and the singer's voice blending with the violin with exceptional success. It had to be repeated a third time. After her group of songs which were sung with much beauty of voice and fine interpretation, the Rachmaninoff song being done with poetic insight and feeling and creating a highly favorable impression, the audience demanded an extra and Mme. Maconda sang an aria from Massenet's "Cherubin," in which she again showed herself the possessor of a soprano voice of rich and luscious quality which she handles with complete control.

Zina Brozia, the Boston Opera's new French soprano, recently sang *Thais* at the Paris Opéra for the first time.

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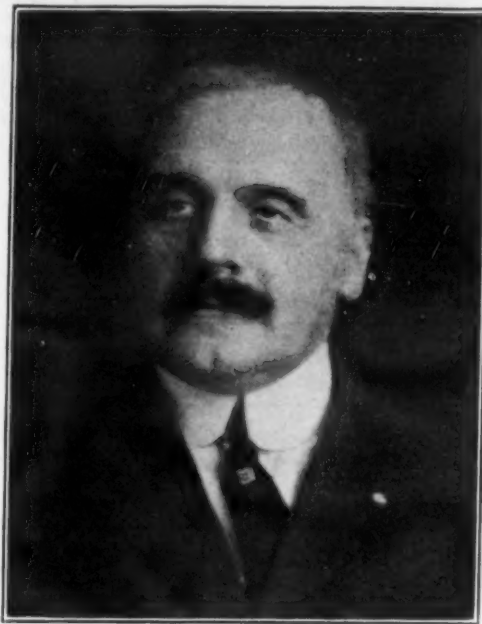


## HERMAN DEVRIES' NEW OPERA SCHOOL

### Celebrated Operatic Basso Wins Large Following as Teacher in Chicago

CHICAGO, Sept. 2.—Few operatic artists have been more successful in the pedagogic line than Herman Devries, the distinguished basso cantante, who probably has so many pupils to his credit engaged in opera and concert work. The capacity to impart, as well as to create, is the valued double dispensation of this teacher. M. Devries wears the purple ribbon as *Officier d'Académie*, an honor conferred by the French government in 1896, and the purple button, as *Officier de l'Instruction Publique*, which was conferred by the same body in 1902. Coming from an operatic family the then youthful Devries became connected with the grand opera in Paris, under the direction of Halanzier and Vancarheil. There he served three years as the first basso cantante, singing all the works of the standard repertoire. Afterward he was associated with the Opéra Comique in Paris, under the direction of Léon Carvalho. He has created many important rôles in the leading opera houses of Brussels, Paris, Marseilles, Bordeaux and London.

In establishing an independent studio in the Fine Arts Building, Chicago, he is more than gratified to find that his three days' time that he allotted himself for the dull Summer was taken up solidly, so that he has already been forced to secure larger studios in the same building for the Winter. His services are in great demand for



Herman Devries, Operatic Basso and a Teacher in Chicago

seasoned artist coaching, as well as the younger ones and others beginning the study of either concert or oratorio. Mme. Devries will assist her husband in the work of his new school. She is a piano pupil of Charles René of Paris and studied singing with Mme. Duprez and Mme. Nicolay. She has been pursuing her vocal studies with her husband for the past seven years and in addition to being an accomplished interpreter is a fine accompanist. C. E. N.

### OSCAR HAMMERSTEIN AS A LETTER WRITER

WILLIAM HAMMERSTEIN, son of Oscar, got a letter from his father the other day. This commonplace fact is worthy of record because in the case of William Hammerstein it never happened before. "All my life," he said, "and I am forty-two years old now, I was with him almost constantly until he started for London last Spring. So you see we never formed the habit of letter writing."

The notable epistle contained, among other things, the following information: "I know I have a great fight before me, but things look very encouraging for me

at this time, and for many weeks past everything has been breaking in my favor. As the structure has been raised from the ground upward there has been evident to me an unmistakable sign of increased interest on the part of the London public.

"The new opera house is a beauty, both inside and out, and I am taking some pride in the fact that it is becoming one of the show places of London. People come to see it from far and near, and I can assure you that they don't have to show their steamship tickets in order to get inside, as many Americans have had to do recently to gain admittance to the Abbey. I open my opera house on Monday, November 13. One of the first subscribers for the coming season was Baron Alfred Rothschild, who subscribed for a box of \$5,000.

"I have just returned from a trip to the Continent, where I visited Marienbad, Munich, Bayreuth, Dresden, Berlin and Paris. The last city is full of a lot of

stupid people who have a lot to learn from London and New York.

"By the way, how was the season on the roof garden this Summer? Will there be enough left from the profits to buy me a new silk hat? I need one in the worst way, and also a pair of shoes. You know my stores for each, and while you are walking around drop in at the little cigar store in Forty-second street and get me some good five cent smokes. I haven't one of my cigar making machines with me.

"Although I am in excellent health I have been very restless and lonesome. I miss the dirty little machine shop and room in the Victoria Theater, where I used to spend so many hours tinkering over things. When I first arrived here I went to the Carlton, then for a change I came here to the Waldorf, and now I am thinking of going to the Savoy. If I didn't have my opera house to keep me busy I know that I soon would go mad, but when the season opens I feel confident of success and contentment."

### ARTISTS FOR COLUMBUS

#### Women's Music Club Announces Recitals by Visiting Celebrities

COLUMBUS, O., Sept. 4.—The Women's Music Club calendar is issued and its contents present an array of interesting musical events for the season of 1911-1912.

The first artist will be Geraldine Farrar, with Frank La Forge as pianist and accompanist.

The second artist concert of the club will be November 14, when Harold Bauer will give a recital. Mr. Bauer has never appeared in Columbus. Caroline Mihr-Hardy, soprano; Paulo Gruppe, cellist, and the Kneisel Quartet are among the other attractions scheduled.

Otto Lohse, one of the foremost of Germany's conductors, who is claimed by both the Leipsic Municipal Opera and the Brussels Monnaie for next season, was in this country some years ago with his wife, Katharine Klafsky, with the Damrosch opera forces.

Carolina White is studying the principal rôle in Wolf-Ferrari's "The Madonna's Jewels," which Andreas Dippel is to produce in Italian during the coming season.

### MUSIC IN ERIE, PA.

#### Harry O. Hirt, Brooklyn Organist, Gives an Interesting Recital

ERIE, PA., Sept. 2.—Harry O. Hirt, organist and chorister of Classon Avenue Presbyterian Church of Brooklyn, is spending his vacation days at the residence of his father in this city. A few Sundays ago he very ably presided at the organ in Lutheran Memorial Church, giving great pleasure to members and friends of the congregation in his old home church.

Mrs. Florence Stockwell Strange, late of New York, has been spending some little time in this vicinity visiting relatives and friends, also delighting many audiences with her splendid voice. Last Saturday evening she sang at Lake Side Chautauqua with fine effect in the large Auditorium, receiving an ovation of applause. Mrs. Strange will open a studio in Buffalo, N. Y., after completing her vacation.

Bert Summers made his initial bow to the congregations of Central Presbyterian Church last Sunday as organist and chorister in very acceptable manner, giving promise of a great future for the chorus choir to be organized. Mr. Summers comes from Munsey, Ind.

Mrs. Eva McCoy, after a third successful season as soloist and musical director at Lake Side Chautauqua Assembly, Findley Lake, N. Y., has returned to the city again, taking up her work as chorister and teacher. E. M.

### Caruso in Automobile Collision

ROME, Aug. 30.—While Caruso was motoring to Anticoli to-day his car came into collision with a motorbus. Both vehicles were badly damaged, but none of their occupants was injured. Caruso will start September 20 for the United States by way of Germany.

Music Publisher—"This is a splendid song, but I have never heard of the composer before, did you?"

Assistant—"Never. Shall I send it back?"

Music Publisher—"No. Put it away until he becomes famous."

Paris is to hear a Mozart Cycle at the Gaîté-Lyrique next Spring.

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## MAUDE KLOTZ WINS NEW LAURELS

### Soprano Creates a Sensation as Soloist with German Singing Societies

The German Liederkrantz of New York held its Summer night festival at the Oriental Hotel, Manhattan Beach, N. Y., on Saturday, September 2, on which occasion a concert was given by a section of the Liederkrantz chorus. The soloist was Maude Klotz, the young American soprano whose appearances at Ocean Grove during the present Summer have won her so much praise. The program follows:

1. Zöllner, "Einkehr," The Chorus. 2. Schubert, "Du bist die Ruh." 3. (a) Henschel, "Spring"; Reichardt, "In the Time of Roses," Miss Klotz. 4. (a) Hummel, "Die Rose im Thal," Haydn, "Ständchen," The Chorus. 5. Tenor solo, Mr. Zeh. 6. Silcher, "Die Lorelei," The Chorus. 7. Arditi, "Il Bacio," Miss Klotz. 8. Fischer, "Studenten Nachtgesang," The Chorus.

To say that Miss Klotz was successful would be putting it much too mildly, for from her very first song, Henschel's "Spring," she held her audience spellbound. Her voice is a soprano, rich and luscious in quality, and in spite of her ability to perform the difficult feats of coloratura work, as displayed in the Arditi song, she has a wonderfully fine sense of the dramatic. Reichardt's charming little lyric gave her opportunity to show her voice in absolute calm and repose and she scored heavily in it. On appearing for her second number she was greeted with enthusiastic applause, her charming personality winning her the admiration of her hearers. Arditi's "Il Bacio," made famous by Sembrich, was given with complete mastery, her vocalization being all that could be desired and her tones being full and brilliant and ringing true at all times. Her high A at the close of the song brought her applause that can only be described as thunderous and an encore was demanded. She responded, singing Oley Speaks's lovely "To You" with an intensity of feeling that again won her a rousing reception. Otto A. Graff played her accompaniments in excellent manner and also conducted the chorus capably in the absence of Arthur Claassen, the Liederkrantz conductor. The



Maude Klotz, Soprano, Who Won Immediate Favor at Liederkrantz Concert

choral numbers were sung with good effect and were well received. There was much enthusiasm among the Liederkrantz members after the concert and the chairmen of both the Music and Entertainment Committees of the club notified G. Dexter Richardson, of the firm of Kuester & Richardson, managers of Miss Klotz, that she would very likely be engaged for one of the big Liederkrantz concerts during the Winter.

### THOMAS ORCHESTRA SEATS

#### Brisk Sale for Single Admission Tickets Opens in Chicago

CHICAGO, Sept. 4.—The single seat sale for the season of the Theodore Thomas Orchestra opened last Friday morning at Orchestra Hall. Messenger boys were in line as early as 1 A. M., and the crowd had multiplied to a line half a block away by the time Michigan avenue offices opened for business. All the concerts for Friday afternoon have been practically sold solid to subscribers, so that transients or single-seaters have very small opportunity to secure reservations for the matinees. An unusually large number of boxes and seats has been sold for the season for the regular Saturday evening concerts.

Associate Manager Vogeli, who is here conducting the sale in person, is very opti-

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mistic over the outlook for the season, the sale having been the largest in the history of the orchestra. C. E. N.

### MRS. BANNING IN CONCERT

#### New York Contralto's Work Feature of Walpole (N. H.) Program

WALPOLE, N. H., Sept. 2.—The Summer series of Wednesday evening entertainments in Walpole was brought to a successful close this week with a concert in which Mrs. Kendall Banning, the New York contralto, and Marie Nichols, violinist, provided the features, with Isabel Moore at the piano. Both of these artists have appeared before Walpole audiences before, with the result that the large town hall was well filled. A popular part of the program consisted of two new songs by Mabel Daniels, of Boston, who accompanied Mrs. Banning on the piano. One was "The Fields o' Ballyclare" and the other "In the Dark." Among the other numbers on Mrs. Banning's program were the "Morning Hymn" of Henschel's; "Meine Liebe ist Grün," by Brahms; the aria, "Mon coeur s'ouvre à ta voix," from "Samson and Delilah," Saint-Saëns; "Lenz," Hil-

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dach; "Schlafliedchen," Hermann; "From the Land of the Sky-blue Water," Cadman; "Mammy's Song," Ware, and the ever-popular "Danza" by Chadwick. Miss Nichols's numbers included Grieg's Sonata in F Major; the "Meditation" from "Thais"; the "Sarabande" of Bach, the "Minuet" by Beethoven, the "Hornpipe à l'Inglese," Galliard; "Menuet," Boccherini; the Gavotte by Gossec; "Perpetuum Mobile," by Novecek, and the more pretentious "Fantasie" by Vieuxtemps.

Mrs. Banning's voice has increased in power and range since her last appearance here two years ago, and her sympathetic interpretation of her songs shows evidence of well-trained natural ability. Miss Nichols gave her usual intellectual interpretation to her program.

### ORGANIST PRIEST RESIGNS

#### Washington Musician Leaves St. Paul's Episcopal Church

WASHINGTON, D. C., Sept. 4.—Edgar Priest, organist, has resigned his position at St. Paul's Episcopal Church to give his time entirely to his duties as organist, choirmaster and instructor at the Cathedral of St. Peter and St. Paul. His chief charge will be the School for Boys of this institution, which has greatly increased in the past few years. Few organists in this city have done more to popularize the organ as a concert instrument than Mr. Priest.

Word has been received from Ethel Tozier in Europe, where she is studying with Godowsky. Both teacher and pupil are much pleased with the progress made and Miss Tozier expects to return to America this Fall better equipped for her work.

The music that is chiefly holding the attention of Washington at present is the band concerts in the various public parks of the city. The most artistic of these are heard at the Capitol Building and the White House by the U. S. Marine Band, under the direction of Lieut. Santelmann. The other bands are assigned on different evenings to various beautiful reservations of the Capital City, which become at once a gathering-place for all classes and ages to enjoy the music. W. H.

### MR. KLIBANSKY'S PLANS

#### Baritone Will Reopen New York Studios on September 15

Sergei Klibansky, the Russian baritone, who left the Stern Conservatory in Berlin, where he was the assistant and successor of Alexander Heinemann, to establish himself in New York, has returned to New York from a vacation in the Adirondacks and will reopen his studios at No. 212 West Fifty-ninth street on September 15.

Besides his private teaching, Mr. Klibansky has also been engaged as one of the faculty of the Damrosch Institute of Musical Art and will devote some time each week to his work at that institution.

During his vacation Mr. Klibansky sang at several musicales in Stamford and Ridgefield, Conn., with great success. After his appearance before the Ohio Music Teachers' Association in Dayton, Ohio, last Spring, he was immediately engaged for several concerts, some with orchestra, and will make a short tour of the Middle West during the early Fall.

### Six Desert Russian Orchestra

Six members of the Russian Symphony Orchestra, now playing in Pittsburgh, deserted that organization Tuesday, after a controversy over money matters.

## YOUNG HARPIST SHOWS REMARKABLE TALENT

### Edith Mae Connor Will Play Accompaniments When John Finnegan Sings Irish Ballads

No feature of the two great children's festivals at Ocean Grove during the latter part of August was received with greater applause than the playing of Edith Mae Connor, the child harpist. Engaged for the first performance only, she was such a sensation that she was re-engaged for the second. The auditorium was crowded on both occasions, all seats and standing room being filled, and Miss Connor was recalled and encored many times.

Though very young, Miss Connor is phe-



Edith Mae Connor, Child Harpist, Who Has Met with Success This Season

nomenally gifted and has been engaged to accompany John Finnegan, the Irish tenor, on his tour the coming season. Besides playing solos she will also play the accompaniments to Mr. Finnegan's Irish ballads.

Miss Connor has been playing the harp from the time when she was barely big enough to reach the pedals of a half-size instrument, and her manipulation of her unwieldy instrument is a marvel of skill. She has done much playing in the East, and will be heard outside of New York this year.

### Walter H. Hungerford Succeeds O'Neil Phillips at McGill Conservatorium

MONTREAL, Sept. 4.—The position of instructor in piano at the McGill Conservatorium, left vacant by the death of O'Neil Phillips, has been filled by the appointment of Walter H. Hungerford, a former pupil of Dr. A. S. Vogt, of Toronto, and later of Lembrino, in Leipzig. Mr. Hungerford returned from Europe last Winter, and made a considerable impression by his recitals of modern piano music in various parts of Canada. He is twenty-five years of age. In other respects the staff is practically unchanged. K.



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## PHILADELPHIA'S OPERA PROGRAM

### Arrangements for Early Subscription Performances Announced— "Cendrillon" the Novelty—Preparations for Orchestra Season

PHILADELPHIA, Sept. 4.—As a forecast of a few of the many good things to come during the opera season at the Metropolitan, which is to open November 3, Andreas Dippel, general manager of the Philadelphia-Chicago Opera Company, has thus early announced the operas and principal members of the casts for the first ten subscription performances. They are as follows:

Friday evening, November 3, opening night (Series A)—Bizet's "Carmen" (in French); début of Mary Garden in title rôle; Mlle. Zeppilli, Messrs. Dalmorès, Dufranne, etc.

Saturday matinée, November 4 (Series C)—Revival of Mozart's "Nozze di Figaro" (in Italian); only performance of this opera during season. Début of Maggie Teyte; Mmes. White, Zeppilli, Berat (début); Messrs. Sammarco, Huberdeau, etc.

Saturday evening, November 4—Verdi's "Il Trovatore" (in Italian) at popular prices. Ellison Van Hoose as *Manrico*.

Monday evening, November 6 (Series B)—First performance in America of Massenet's fairy opera, "Cendrillon" (in French), with Maggie Teyte in the title rôle and Mary Garden as the *Prince*; Miss Parkes (début); Messrs. Dufranne, Crabbe, Huberdeau, etc.

Wednesday evening, November 8 (Series C)—Revival of Saint-Saëns's "Samson et Dalila" (in French); reappearance of Mme. Gerville-Réache; Messrs. Dalmorès, Dufranne, Huberdeau, etc.

Friday evening, November 10 (Series A)—Wagner's "Die Walküre" (in German); Mmes. Gadske, Osborn-Hannah, Gerville-Réache; Messrs. Dalmorès, Whitehill, Scott, etc.

Saturday matinée, November 11 (Series B)—Debussy's "Pelléas et Mélisande" (in French); only performance of this opera during season. Mmes. Garden, Berat, Riegelman; Messrs. Warnery, Dufranne, Huberdeau and Crabbe.

Saturday evening, November 11—Humperdinck's "Hänsel und Gretel" (in English), at popular prices.

Monday evening, November 13 (Series B)—Nougues's "Quo Vadis?" (in French); only performance of this opera during the season.

Wednesday evening, November 15 (Series C)—Donizetti's "Lucia di Lammermoor" (in Italian); reappearance of Mme. Luisa Tetrazzini; Messrs. Bassi, Sammarco, Scott.

Friday evening, November 17 (Series A)—Massenet's "Cendrillon" (in French); same cast as before.

Saturday matinée, November 18 (Series A)—Verdi's "La Traviata" (in Italian); Mme. Tetrazzini, Messrs. Bassi and Sammarco.

The most important of these events, doubtless, will be the first performance in this country of Massenet's "Cendrillon" (who is our dear little old-time friend of fairy lore, *Cinderella*, with the new dignity of being made a grand opera heroine), in which Maggie Teyte, the new lyric soprano of the company, will have the title rôle, and Miss Garden will have an opportunity to masquerade as the gallant *Prince*. This, however, will be Miss Teyte's second appearance, not her first, as originally announced, as her debut on this side of the water will be made the Saturday before (November 4), at the second performance and first matinée of the season, in the revival of "Le Nozze di Figaro." It will be noticed that the Mozart opera, as well as "Pelléas et Mélisande" and "Quo Vadis?" are announced to have only these single presentations during the season, no reason for the fact that they will not be repeated being advanced. It is not likely that there will be many earnest demands for more than one performance of the "Whither Goest Thou?" opera, but the beautiful Debussy musical romance, in which Miss Garden has one of her most alluring rôles, is much too well liked to make one performance during the entire season sufficient.

The management of the Philadelphia Orchestra has issued its prospectus for the coming season of twenty-five weeks, beginning October 13 and ending April 13, and, when all returns are in and the orders filled, it is believed that the advance sale will be most unusual. The regular symphony season as outlined differs in no respect from those of past years, except for the fact that the season is to be extended two weeks longer in the Spring than has been the custom. This is done, according to the management, in order to carry the members of the orchestra over a larger season and give them as long a term of employment as possible, thus keeping the organization together as one body and increasing its artistic efficiency. Mr. Pohlig, who will soon be home from his Summer sojourn in his villa outside of Munich, has not been giving his time wholly to rest and recreation by any means, but has been ever on the outlook for that which shall make the coming season of the orchestra more interesting, artistic and successful than ever—its "banner year," in fact. Thus, aside from the production of the famous works of art, a number of compositions by the great masters which are not usually heard will be given, and in addition to Liszt commemorations and Wagner nights a wide range of music will be interpreted. While the number of out-of-town concerts has been increased these concerts have been so arranged that they will in no way interfere with the Philadelphia season. Thaddeus Rich, the concertmeister of the orchestra, who has been touring Europe this Summer, revisiting many places familiar to him in his student days, will return some time this month. Mr. Rich expects to be unusually busy this season, as, in addition to his work with the orchestra, he is booked for a number of recitals.

Harvey M. Watts, for several years the very efficient and popular business manager of the Philadelphia Orchestra, has had his duties and responsibilities increased, as he now has full charge of the important executive details of the organization, succeeding Horace Churchman, who was known as the comptroller. Mr. Churchman was in poor health last season and unable to give much attention to the orchestra, and, while he is now entirely recovered, he will not resume his duties, since his functions and those of press representative have been given to Mr. Watts.

Charles Tamme, the tenor, of this city, who for some years has been prominent in church and concert work, and who has appeared prominently with the Philadelphia Operatic Society, singing *Rhadames* in "Aida," will soon open a studio for vocal instruction here. For the last year Mr. Tamme has been located in Newark, teaching, and last January organized the Newark Operatic Society, for the study and presentation of opera in English, modeled after the Philadelphia society.

John Thompson and Charlotte Muench, pupils of Maurits Leefson, have been engaged as instructors at the new West Philadelphia branch of the Leefson-Hille Conservatory of Music. The branch is located at No. 808 South Forty-ninth street, and will be opened September 27.

Edward S. Grant has been appointed by the Philadelphia Operatic Society as stage director of all its productions the coming season, beginning with "Carmen" the latter part of October. Mr. Grant has had many years of experience in professional work of this sort, and also served in a similar capacity with the local organization during the early part of its existence.

John M. E. Ward, organist of St. Mark's, in this city, and president of the American Organ Players' Club, will give an inaugural recital this evening on the new pipe

organ in St. John's Lutheran Church, Doylestown. Bertha Shearer, soprano, will be the vocal soloist.

The Leman Trio has been meeting with pronounced success this Summer in its series of concerts at the Blue Mountain House, Blue Mountain, Md., the special Sunday night programs being notably worthy of praise. The trio is composed of J. W. F. Leman, of Philadelphia, violin; H. Stanley Gery, pianist, winner of the gold medal of the Philadelphia Musical Academy, '09, and Gustave Schafer, 'cellist, who has just come from abroad. Mr. Leman is a member of the Philadelphia Orchestra, and for eight years has been a teacher at the Leefson-Hille Conservatory, being also well known as a soloist. In the concerts at Blue Mountain this Summer the trio has had the assistance of several visiting artists, including Louisa Axt, Mrs. Jane Hughes and Tassi Rosenblatt, sopranos; Christine Schutz, contralto; Elizabeth Schrader, Elizabeth Straus, Adele Strassberger and Robert Armbruster, pianists.

ARTHUR L. TUBBS.

### NEW RHODE ISLAND SCHOOL

#### Music Conservatory Will Open Its Doors Next Week

PROVIDENCE, R. I., Sept. 1.—The Rhode Island School of Music, with Mrs. Eva A. Sparrow as treasurer and director, has been organized in Pawtucket and will open at Kennison's on September 14. Mrs. Sparrow filed the name of the school for registration with the Secretary of State on Saturday last and a charter will probably be issued to the incorporators the first part of next week.

The New England Conservatory of Music course will be taught. The officers of the new school are: President, Raymond L. Havens, of Albion College, Mich.; secretary, E. T. Grenier; treasurer and director, Mrs. Eva Augusta Sparrow. The school will be graded from first to seventh and its activities will include musical soirées by the faculty and pupils' recitals from time to time during the year in order to accustom the pupils to playing in public.


The heads of the various departments will be as follows: Piano, harmony, theory, counterpoint and composition, Mrs. Sparrow, graduate of New England Conservatory of Music; violin, Vera Mac Decker; cornet, clarinet, saxophone and bassoon, E. A. Scott; violoncello, Inez H. Decker; singing, Asa A. Pond, tenor soloist at Calvary Baptist Church, Providence. Hazel M. Estey will be registrar, while the musical critics will be Mrs. C. E. Havens of Providence and Raymond L. Havens of Albion College, Mich.

G. F. H.

#### Charles Gilbert Spross Resumes Activities

Charles Gilbert Spross, the pianist and composer, has returned from a five weeks' vacation spent in the woods of Northern Wisconsin, and is now ready to continue his work as accompanist and coach.

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## HOW HAMLIN PREPARES FOR HIS SEASON

### Motoring, Golf and Mountain Climbing, Mixed with Serious Study

The professional activities of artists are naturally given wide publicity, while their periods of rest, recreation, relaxation and preparation for further artistic conquest find little promulgation or consideration.

In a stunning camp on Lake Placid, in the Adirondacks, George Hamlin, the American tenor, since the end of a busy season, closing with Horatio Parker's "Hora Novissima" at the Norfolk Festival, has been spending a Summer of diversified profit—profitable in the preparation of new concert programs for the coming season's engagements and the principal tenor part of Victor Herbert's "Natoma," which he will sing and which will introduce him to the public as an operatic artist with the Chicago Grand Opera Company this Fall and profitable also in the acquirement of a conspicuously successful coat of tan.

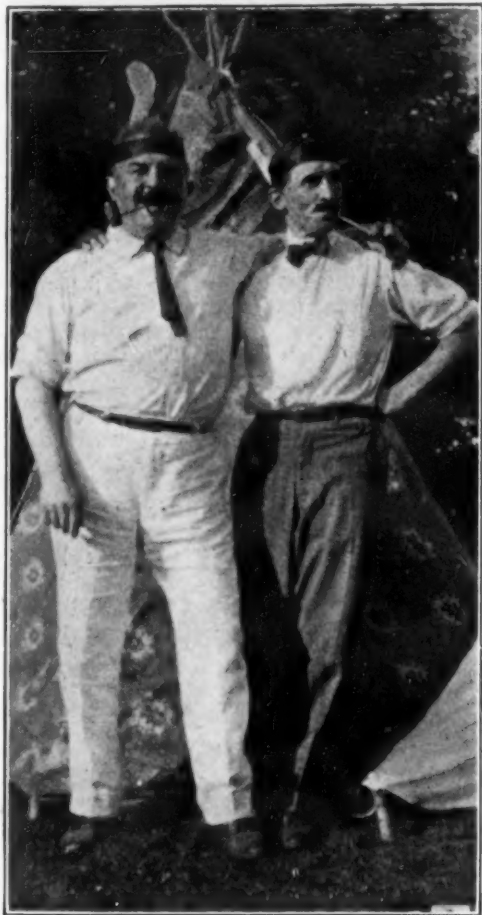
To some this coat of tan may prove ambiguous, therefore, be it "known by these presents" that Mr. Hamlin is an enthusiastic golfer, an intrepid mountain climber, an indefatigable motorist.

As proof conclusive of his addiction to any or all of these diversions, very often, before breakfast, to the utter discomfiture of his mother, a lady of rarest charm, whose philosophy—delightful and old-fashioned—gives eating, largely and often, foremost position in a Summer's recuperation, he can be found involved deeply on the links or in the garage getting his fine Berliet car ready for a motor trip.

He drives his car himself, which argues unusual stability of artistic temperament, as the mountain roads are often a trial to motorists. He drove it from Chicago and will motor back to Chicago this month.

Mr. Hamlin has prepared an entire new program of the songs of Brahms for next season as well as one of Hugo Wolf's wonderful *lieder*, and this in addition to his usual new program of miscellaneous songs, ranging from the old classics to modern English songs.

In spite of Mr. Hamlin's entry into grand opera he will do more concert work



George Hamlin (on the Right), with Victor Herbert, the Composer, During an "Indian Celebration" at Lake Placid

next season than ever before, judging from the large number of bookings already made by his manager, Loudon Charlton.

Among the most important of these is that with the Toronto Mendelssohn Choir. This will be Mr. Hamlin's fifth appearance with this famous chorus under the direction of its distinguished director, A. S. Vogt.

The Choir, after its Toronto Festival, in February, will travel to New York and give several concerts there at Carnegie Hall, when Mr. Hamlin will also be soloist.

### THE AMERICAN WAY

How R. E. Johnston Engaged Laura Graves for a Tour Here

At the Savoy Hotel in London, a short time ago, a friend of E. R. Johnston's brought Laura Graves, the contralto, to the hotel for an audition. The manager asked Miss Graves if she had sung with a certain orchestra in London, and to several of his questions she replied in the affirmative, mentioning that she had a number of times sung with the Henry Wood Orchestra. "Have you sung with the New London Symphony Orchestra?" inquired Mr. Johnston. "No," replied Miss Graves, "I have not; I have been requested to, but could not and would not accept their terms."

"Why, what do you mean?" asked Mr. Johnston; "is it that they did not offer you large enough fee?"

"Fee," said Miss Graves; "why I was told that if I would pay them fifty-two pounds (\$260) they would give me one appearance at Queen's Hall, which would give me such prestige that I would be made."

"Is that a fact?" exclaimed the manager. "Do you mean to tell me that they said you must pay them? Why, give me the

fifty-two pounds and a little more and I will present you several times in New York City and all over the United States, advertise you constantly for one year and besides that, pay you fifty-two pounds for each engagement I secure for you. That is the way managers do business in America; at least those in my estimation who run it on a fair basis." Miss Graves signed a contract with Mr. Johnston and she will appear in concert this season under his management from January to June. Miss Graves is described as having a rich dramatic voice of rare contralto quality, an immense repertoire and is particularly qualified for German works.

### MILWAUKEE'S NEW HALL

Committee Appointed to Negotiate for Auditorium for Music

MILWAUKEE, Wis., Sept. 4.—The movement among Milwaukee musical societies to purchase Plymouth Congregational Church as a home for music has taken definite form. Dr. F. H. Emmerling, president of the Milwaukee Musikverein, has appointed a committee of three members, H. C. Schrank, L. D. Biersach and Herman P. Schnetzky, a noted architect, to confer with the trustees of the congregation.

"The committee will look over the structure with a view to determining its adaptability to the purpose," said Dr. Emmerling. "If it meets with our requirements we will negotiate with the church board. As soon as the committee reports we shall call a general meeting of all musical societies, and musically inclined people of the city to discuss ways and means of raising funds to make the purchase, subject, of course, to a favorable report from the committee."

The Milwaukee Musikverein, which is taking the initiative in the matter, is the oldest and one of the best known musical societies in this part of the Middle West. It was organized in 1850 and has at this time 400 members and an honorary membership of 100, which includes most of the wealthiest and best known people of the city.

M. N. S.

### Pianist Randolph Prepares for Recital

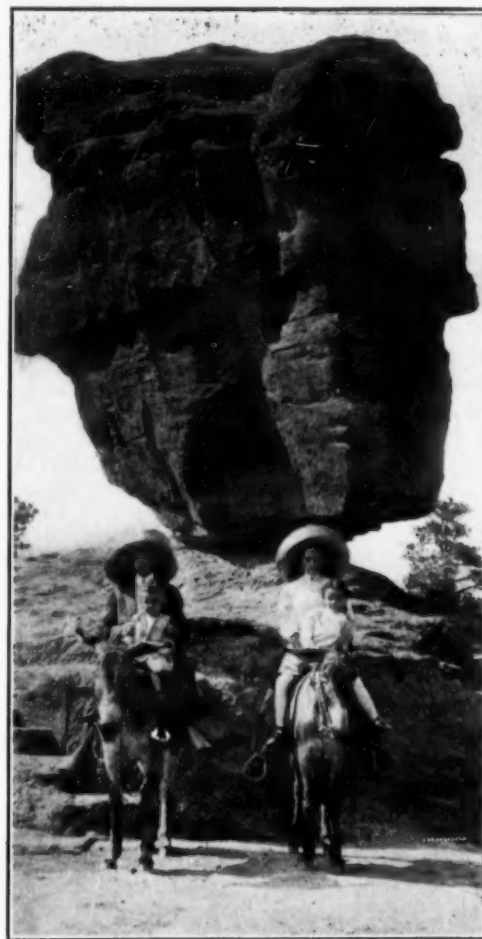
NEWARK, N. J., Sept. 4.—Irvin Randolph, the pianist who gave a successful recital in this city last season, is at Keansburg, N. J., preparing a program for a similar recital this Winter. He is rehearsing also the Scharwenka Concerto for an appearance in New York next month. Mr. Randolph will return soon to resume instruction.

### SAINT-SAËNS'S NEW MYTHOLOGICAL OPERA

[Philip Hale in Boston Herald]

SAINT-SAËNS "Dejanire" was first performed as an opera at Monte Carlo last May when Mme. Litvinne took the part of the unhappy heroine and Mr. Muratore that of Hercules. The other characters are Iole, Phenice and Philoctetes. In this version or rearrangement of the story Hercules loves Iole, who in turn is in love with Philoctetes. Iole brings Dejanira the robe poisoned with the blood of Nessus that the hero may don it for the sacrifice to his father, Jupiter, and for his marriage to Iole. Dejanira and Philoctetes are in the throng, and the former, remembering the words of the perfidious Nessus, thinks that a miracle will take place and Hercules return to her. Tortured by the centaur's blood Hercules mounts the pyre and calls on Jupiter to send his lightnings. The lightning descends, and when the smoke clears Hercules is seen, transfigured,

### HARRY DETWEILER AND FAMILY IN THE GARDEN OF THE GODS



Harry R. Detweiler, Chicago Teacher, and His Family, Before the Famous Balancing Rock

CHICAGO, Sept. 2.—Harry R. Detweiler, who conducts a progressive conservatory of music at Aurora, Ill., and is a member of the Drake School of Music faculty in this city, has been traveling with his family in Colorado. Mr. Detweiler and his family are shown in the accompanying illustration mounted on the docile steeds of the Garden of the Gods.

C. E. N.

Federico Carasa, the Spanish tenor of one Manhattan season, is to sing in Paris at the Gaîté-Lyrique this season.

Dr. Otto Neitzel's opera, "Barbarina," is to have its première in Crefeld this season.

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## HOW EMMET CAME TO WRITE "DIXIE"

Minstrel Man Was Wishing Himself Down South in the Cold Weather—Sold the Song for \$2,500—Reminiscences of a Veteran Musician

BOSTON, Sept. 4.—"Yes, sir! He used to swing down Broadway about every day, and first I sized him up for a sailor home from a cruise and then I thought he might be a coachman, and finally I was sure he was a 'spotter'—one of the chaps who used to look around and keep tabs on the 'busses and the number of passengers and the fellows that took in the nickels. A poet, maybe; but a show-off from the word 'go'! I remember he used to wear a pea-jacket—'ice-cream freezers,' I think they called 'em, or something of the sort—and also 'peg-top' trousers, very wide and loose at the top and tight down about the ankles, and a soft white shirt with a low neck and a wide-brimmed hat, carefully pushed all out of shape. Same rig, Winter or Summer. And along he'd come, as if he owned the sidewalk and was advising everybody to look while they had the chance. He didn't look like a poet, either. He had a swagger and a sort of coarse face. No, he wasn't much known then. You see, that was about the time of the war. They thought he was kind of wild, and they knew that he called himself a poet. That was about all. I'd see this big man lounging along, and it wasn't till considerably later, when I got hold of his photograph in a bunch of pictures I bought of a photographer, that I found I'd been watching Walt Whitman!"

Mr. Oscar Coon was talking. He is well known in New York as a copyist, orchestrator, player of the violin and the cornet, teacher of theory and orchestration, etc., and having been a native of that city for many years, has seen a good many of New York's big men pass in review. In Boston here he is assisting Henry F. Gilbert in mysterious labors before long to become public.

Mr. Coon went on: "There was Horace Greeley. Great writer and just the same sort. Horace would walk along, his clothes all out of kilter, and a coat that hung about to his heels, mopping his face with a red bandanna handkerchief if it was hot. And he always wore boots, with one leg of the trousers stuck inside and the other half hanging out. If Horace got into the street and found out by chance that his trousers were tucked in the way he didn't

want 'em to be, he'd go back to his office and pull one out and then go slouching down along the pavement like an elephant out for a feed!"

"And Dan Emmet! He played 'Dixie' to me on his fiddle before it was down on paper. Dan struck it out one day when his wife was jawing him. It was Monday—washday. The showmen used to say, 'I wish I was in Dixie.' This because any showman that could get a job in the South in the cold weather thought himself pretty lucky. So Dan remarked, 'Well, I wish I was in Dixie.' His wife said, 'Dan, that's the idea for a song.' He worked up 'Dixie' for a 'walk-around' for the minstrel show. He was playing the double bass in 'Bryant's Minstrels.' They used 'Dixie' for the 'walk-around' and tacked on the jig, 'Beaus of Albany' for the dance at the end. The song brought Dan quite a little money, but no special luck. It took like wild-fire, and it was printed by Firth, Pond & Co., then publishers in New York. (Dan had to have some one else write the harmony for him. He could note down his tunes, but never knew enough to harmonize 'em.) In the first six months that that song ran Dan made about \$200 in commissions. (There weren't so many commissions to be paid then that there was no profit for anybody.) Firth and Pond wanted it, and Mr. Pond, the acting partner, said, 'Look here, Dan, what will you sell me 'Dixie' for?' Dan said, 'Three thousand dollars.' Pond backed down, but finally offered \$2500. Dan said, 'I guess the song's yours, Mr. Pond.' Well, sir, it was just three weeks after that that Fort Sumter was fired on, and the music business at an end for a while. Dan laughed at Pond, Pond scratched his head and said, 'Dan, you did well with 'Dixie.'

"Well, Dan took that \$2500—more than he ever got before or since for a song, and went to Chicago with it and opened a 'free and easy' there. He lost every cent of it in no time. Shortly after the outbreak of the war the Firth and Pond building caught fire and one basement room was packed with copies of 'Dixie' that they had struck off before business had come to a stop. It was chiefly on the strength of that song that Firth and Pond got their insurance. What happened to 'Dixie' after that I don't exactly know. Its copyright

expired in a year, and then Werlin & Co., of New Orleans, grabbed it. It was printed in several places. The firm of Firth & Pond split up and Mr. Firth had 'Dixie' as part of his holdings. He died after a while and his son, who was in charge of the business, went out sailing on the bay one afternoon and drowned. Then the executors sold out the business to Oliver Ditson, and I think it was in that way that the new York branch of Oliver Ditson started up.

"I first met Dan at Grappulo's, where he used to copy music for a living when he hadn't anything better to do. He was a very quick copyist and used to copy by day and perform by night as a minstrel. And for every sheet he copied he used to make a little ink-dot on his thumb nail. That was his way of charging up. The boys would give him a good deal, but I guess he enjoyed it as much as they did. He was a good-tempered sort and easy to fool—for a while. We both did a lot of work for Grappulo. He was known far and wide in those days as a seller of band music, and in those days, I can tell you, the average stuff played by the bands was considerably better than the shoo-fly stuff that they shovel onto the market to-day. Every good band had its own special music or arrangements and was willing to pay for them. They never went lower than 'India Rubber Overcoat' or 'Jordan's a Hard Road to Travel'—and that, I can tell you, was fairly good stuff.

"Dan didn't realize the worth of his stuff until one day the Oliver Ditson Co. and a New York firm got into a lawsuit over the rights to 'Jordan's a Hard Road to Travel.'—I remember that he got a fiddle bow for 'Old Dan Tucker.'—Well, it seems that some minstrels sold 'Jordan' to two different firms. Dan got up on the witness stand and swore that he had never sold his song to a publishing firm. By that time the copyright on 'Jordan' had expired anyhow and the courts decided that the song was anybody's."

Mr. Coon saw the beginning of the Wagner controversy in New York. He heard Carl Bergmann direct an early performance of "Tannhäuser" when the music was considered outrageous by most, and he listened to a performance of the overture to that opera, when Carl Bergmann directed the New York Philharmonic. One of the lady subscribers objected. "But, Mr. Bergmann, the subscribers don't care for that kind of music." "Vell, then," said Bergmann, "ve play it until dey do." The overture was placed last on the program. A prefatory note said, "Those who do not wish to hear the Wagner overture are requested to kindly leave the hall during the five minutes which will elapse between the playing and the overture." And, said Mr. Coon, "a good half of them did." O. D.

## ROYALTY TO GRACE MONTREAL'S OPERA

Duke of Connaught Promises Support—Puccini's "Manon" Will Open Season

MONTREAL, Sept. 4.—Every box in His Majesty's Theater, including the new loge boxes constructed behind the stalls for the special purposes of the opera season, has been disposed of for the entire season of twelve weeks, five performances a week. The subscription for stalls is already double that of last season. The Montreal Opera will enjoy this year a social splendor such as last year's season could not dream of aspiring to; for the presence in Canada of a Prince Royal as Governor-General, in the person of the Duke of Connaught, promises to give an impulse to social display unprecedented in the Dominion. His Royal Highness will spend at least five weeks out of the three operatic months in Montreal, and has already assured the Syndicate of his support and patronage.

Most of the singers engaged for the second Montreal season have already been named in MUSICAL AMERICA. One Montrealer, who has been engaged since the return of President Meighen and Director Jeannotte from Europe, will sing under the name of Olga Pawloska, but is better known here as Irene Levy; her voice is a mezzo-soprano of great beauty and she possesses an unlimited amount of verve and magnetism, though her operatic experience has been limited.

The repertoire consists of twenty-two operas, thirteen French and nine Italian. Eight of these are novelties, five French and three Italian. The French novelties are Massenet's "Werther" and "Le Jongleur," Messager's "Madame Chrysanthème," "Saint-Saëns's "L'Ancêtre" and Charpentier's "Louise," while the new Italian operas are Puccini's "Manon Lescaut," Orff's "Chopin" and Wolf-Ferrari's "Il Segreto di Susanna."

The season will open on November 6 (by which time the Duke of Connaught will have reached Canada) with the "Manon" opera of Puccini. It may be noted that there will be no trouble in Canada over the rights to the Puccini work, Mr. Jeannotte having secured the exclusive control of "Lescart," "Butterfly," "Bohème" and "Tosca," subject to an agreement to allow performances in English by certain American touring organizations. The other feature of the opening week will be a "modern" performance of "Faust," in which M. Hasselmans, late of the Opéra Comique, will be given a free hand to carry out everything which the younger school of French opera producers can think of as likely to give new vitality to that ever-popular work. The superhuman element will be eliminated as far as possible, and the performance made into a natural tale of human love, passion and wrong with touches of allegory.

"In the second act," says Mr. Jeannotte in an interview, "there will be no church, and Marguerite will be discovered playing tag with the village children." Fely Dereyne will be the Marguerite, Yvonne Courso the Marthe, Michel d'Ariel the Faust and Huberty the Mephistopheles. M. Clément will be with the company from the beginning of the season, instead of coming for three closing weeks only, and will be heard in "Carmen" during the first week and in the first Montreal performance of "Werther" in the second. Pawloska, the new Montreal singer, will make her debut as Mercedes in "Carmen," and will later be heard as Musetta, Rose ("Lakmé") and Stephano ("Romeo et Juliette").

As was predicted in MUSICAL AMERICA some months ago, the Montreal Symphony Orchestra has given up the ghost. There will be no orchestral performances during the coming season except those of the opera orchestra on Saturday afternoons, when Hasselmans will hold the baton.

The Montreal Opera will not have to invade the United States in order to fill out its traveling schedule as it did last season at Rochester. Its eight weeks "on the road" will be devoted to Quebec, Ottawa, Toronto and Winnipeg.

It is worthy of note that, by the death of his father during the Summer, and by his own election to the presidency of the Lake of the Woods Milling Company and to other great financial offices held by the late Mr. Meighen, Colonel Frank Meighen is now not merely a wealthy young man with a penchant for the musical art, but also the head of one of the greatest capitalistic groups in Canada. His new duties have not interfered with his devotion to the work of the operatic syndicate, of which he is the president. K.

## MARY GARDEN HINTS SHE MAY LEAVE US

We're Uninspiring, Says She, and So She'll Spend Her Time After Next Season in Paris—Maybe

Mary Garden, in Paris, has been giving out her annual interview on the artistic inadequacy of things American and on her personal preference for the atmosphere of Paris. She has even hinted, in conversation with a Paris representative of the New York World, that next season may be her last in America and that, after that, she will concentrate her operatic ministrations upon Paris.

"I am fond of the American public," she explains, "but I have never found there the inspiring artistic atmosphere one finds here. It is now no longer necessary for me to go there."

Miss Garden has discovered in a poor Chicago girl a future prima donna who, according to Miss Garden's present belief, will become one of the most famous singers America has ever known. The prodigy is Blanche Slocum, of Oak Park, a suburb of Chicago. She is the daughter of a traveling salesman.

"It has always been my opinion," said Miss Garden, "that more harm than good is often done by singers taking young protégés, for in ninety cases out of a hundred false hopes are raised which end in failure, sorrow and suffering. Once before I took personal interest in a young singer somewhat against my judgment and with an unfortunate result, so I had resolved never to repeat the experiment."

"When I was singing in Philadelphia last season a girl came to my rooms at the hotel and asked me to hear her sing. She had been a member of our chorus. I consented rather than hurt her feelings. When she began to sing I was astonished and quickly realized that I was listening to a phenomenal voice. Truly, it was so remarkable I was afraid to believe my own ears."

"I asked her to come to me again in New York. There I heard her sing other selections in the presence of other musicians.

They unanimously agreed with my first impression.

"I gladly consented to do all in my power to help a girl who possessed such a wonderful voice. I agreed to bring her to Europe and place her under Trabadelo, my own teacher, paying all expenses for a year. If at the end of that time she needs any further aid and shows the improvement I confidently anticipate I shall gladly give her all she needs."

"Her voice is such a one as is seldom heard. Not once in a generation does one find such qualities."

## Mrs. Talbot Returns to Indianapolis with Plans for Music Season

INDIANAPOLIS, IND., Sept. 2.—Ona B. Talbot, the impresario of Indianapolis, has returned from a two weeks' sojourn to New York and Boston. While away Mrs. Talbot combined both work and vacation, as she was settling the final details of the two most important concerts in her subscribed list to be given this coming season. Two days were spent in consultation with Charles A. Ellis, the impresario of Boston, who is manager of the Farrar tour and also the Boston Symphony Orchestra. While in New York Mrs. Talbot has been busy arranging a series of Sunday "pop" concerts which promise to be most interesting and which are the very best attractions obtainable for Indianapolis. M. L. T.

## Mrs. Merritt-Cochran Back from Europe

Alice Merritt Cochran, the soprano, returned from Europe aboard the Lapland September 3. Mrs. Cochran is booked for a number of Middle Western engagements in November, not the least important of which is that with the Evanston Musical Club November 16, in Mozart's Requiem Mass. Later she goes South for a series of recitals.

## Bonci Buys Famous Portrait of Duse

FLORENCE, ITALY, Aug. 25.—When Gabriele d'Annunzio's villa, with its art treasures, was sold to satisfy the demands of the poet's creditors a year ago, some com-

ment was occasioned by the withdrawal from sale at the last moment of the portrait of Eleonora Duse, the famous actress. Announcement was made at the time that it had been sold privately, but the name of the purchaser was withheld and has not been discovered until recently.

It now becomes public that the purchaser was Alessandro Bonci, the tenor, and that the price paid was \$4,000. It is said to be the purpose of the tenor to present the picture to Eleonora Duse.

## Mme. Lémon Injured in Paris

PARIS, France, Aug. 30.—Called to Paris on business of an important nature, as she was leaving her hotel to keep an appointment, Mme. Marguerite Lémon, the American opera singer, slipped and fell, badly spraining her ankle. So intense was the pain that she fainted, but rallying pluckily kept her engagement, although she fainted again during the interview. She was sent home in a carriage, and as the ankle continued painful an X-ray examination was made. The prima donna will be confined to her rooms for a couple of weeks at least.

## President Hattstaedt Back in Chicago

CHICAGO, Sept. 4.—John J. Hattstaedt, head of the American Conservatory, which celebrated its twenty-fifth anniversary a few months ago, has returned from a four weeks' rest down Cape Cod way, in Massachusetts, much refreshed. He was more than pleased to find that registrations had been unusually brisk, numerically, the largest in the history of the big school. The famous faculty remains practically intact, and Maud A. Miner has been made director of the dramatic school. C. E. N.

## Death of Charles T. Henrick

Charles T. Hendrick, once noted as an opera and choir singer in New York and St. Louis, died on September 1 at the Paton State Hospital for the Insane in San Bernardino, Cal. Mr. Hendrick was stricken blind while on the stage and his mind became unbalanced.



## AMERICANS IN VIENNA OPERA OPENING

**Mme. Cahier and Mr. Miller Carry Off Honors of Inaugural Performance of "Lohengrin"—"Rosenkavalier" Plays to Big Audience—A Leschetizky Memorial**

VIENNA, Aug. 24.—At last the dull waters of the stagnant Summer season have been stirred and over them last Friday the Knight of the Swan came sailing in his shimmering armor. In other words, the Hofoper opened on that night with a performance of "Lohengrin" and a fine performance it proved to be, the artists back at their work with renewed zeal and rested voices. The house was well filled with a highly appreciative audience and Mrs. Cahier's splendid *Ortrud* received the rare demonstration of spontaneous applause with the curtain up after her impassioned appeal to the gods in the second act. Mr. Miller, as *Lohengrin*, had ample opportunity to display his beautiful tenor; his acting was excellent, and without question the two Americans carried off the honors of the evening, a most gratifying assertion to be able to make.

Director Gregor, who during the last vacation weeks did a great deal of traveling in the interests of the Hofoper, is now at work in Vienna again and has already begun preparations for the new staging of "Don Pasquale," which will be produced in a revised arrangement by Bierbaum and Kleefeld during the first half of September. The title rôle will be sung by the Berlin basso, Mantler. The painter, Karl Waller, also from Berlin, has prepared the sketches for the decorations. On the same evening will be produced for the first time the new ballet "Nippes," by Hassreiter and Beyer.

On September 1 the American singer, Edna de Lima, a pupil of Jean de Reszke, and recently of Covent Garden, London, becomes a regular member of the Vienna Opera Company. On September 15 Slezak begins his series of performances and on the 20th Caruso will sing the part of *Bajazzo* in the first of his three guest appearances at the Hofoper.

A most welcome innovation in the business management of the Hofoper is the sale of seats at the opera building itself from 9 to 12 in the morning and from 2 to 5 in the afternoon, a particularly great convenience to strangers visiting the city, who were often at a loss how to get to the central ticket offices, which are situated in another part of the town.

If the performance last night of the "Rosenkavalier" to a full house—crowded galleries especially, where the understanding and determinative public is supposed to gather—its repetition announced for tomorrow and for still a third time shortly may be regarded as proof of the opera's final success in Vienna and the awakening

to a recognition of its undeniably many beauties, the relinquishment of the project to produce the work in America may perhaps be regretted by Mr. Whitney, whose originally highly sanguine hopes seem to have been justified.

The Austrian Ministry of Education has announced a government prize of 1,000 crowns (\$200), open to competition for composition students in all Austrian music schools. The conditions are that such students shall have attended the music school for at least one year and that the composition be one of noble style. Final time for handing in is fixed at November 1, 1911.

Registry of pupils at the Imperial Royal Academy for Music and the Art of Acting will take place from September 1 to 10.

The Sevcik colony of seventy-two violinists at Pisek, Bohemia, contains a goodly contingent of Americans who followed their master to his Summer quarters. Before long all will return again to Vienna. A highly promising young artist will enter the Sevcik Meisterschule for the Winter term in the person of the sixteen-year-old Albert Cornfeld, a Philadelphian, who graduated with honors from the Conservatory of Music last June, winning the Schwarz-Mohrstein prize of 200 crowns (\$40). A word long since coined in commercial circles, the "American danger," is fast becoming suited to art circles also, as Americans are prominent among the most gifted pupils in the music schools and are carrying many Austrian prizes away from local talent.

A Leschetizky memorial was unveiled during the summer in the Türkesschanz Park, near the professor's residence here. It consists of a garden bench of lustrous marble and is graced on the back by the bust of the famous music pedagogue, surrounded on the top and sides by a wreath of laurels and showing a lyre underneath. At the ceremony of unveiling there were present the professor's wife, his sister, Frau Helene Dunsendorfer, and his chief "Vorbereiter," Frau Malvine Brée, besides a number of prominent officials representing the municipality. To these Frau Brée addressed a few words, placing the memorial in their keeping, to which their spokesman responded suitably. The professor's sister then added that it was a praiseworthy act of gratitude on the part of the municipality to have devoted a site to the Leschetizky memorial in the park, which owes its existence mainly to his initiative. It will be interesting to Americans to learn that the bench was paid for from contributions by past pupils of the professor in the United States.

In the well-known watering place of Baden, near Vienna, there was unveiled, on the 15th instant, with appropriate cere-

monies, a Mozart tablet in the church, it being just 120 years since the great composer had written for the choir of this self-same church his hymn, "Ave Verum Corpus." The Baden functionaries, a number of high official representatives from Vienna, and a large audience filled the church to the doors. The memorial tablet is of marble and shows an excellent medallion portrait of Mozart. The inscription is in German, of which the translation reads: "W. A. Mozart wrote in the year 1791 for his friend Anton Stoll, leader of the choir here, the Ave Verum. Erected on August 15th, 1911, by the Church Music Society of Baden." ADDIE FUNK.

### MISS MARVIN ON VACATION

**New York Vocal Teacher Spent Summer Teaching and Resting**



Miss Renaud and Mrs. Wallace Bailey with Florence E. H. Marvin's Dog, "Don"

Florence E. H. Marvin, the teacher of voice, who maintains studios in both New York and Brooklyn, has been teaching and resting in Ridgefield, Conn., during the Summer months. In addition to her singing in several Summer concerts Miss Marvin has been coaching two of her professional pupils, Miss Renaud, of Brooklyn, and Mrs. Wallace Bailey.

Miss Marvin, who has the endorsements of such men as Riccardo Martin, Dr. W. H. Dudley of Brooklyn and Dr. Holbrook Curtis of New York, is especially successful in rebuilding voices ruined by bad vocal methods and has gotten excellent results in her work. She will return to the city early this month to begin her classes.

Adamo Didur, the Metropolitan's Polish basso, has been singing in his native land this Summer.

## NOTED ARTISTS ENGAGED FOR MEMPHIS SEASON

**"All-Star" Concert Course and Symphony Orchestra Performances Promise Much of Interest**

MEMPHIS, TENN., Sept. 1.—Activity in musical circles is beginning to be perceptible. Teachers are returning from Summer study and recreation and studios are opening. The Southern Conservatory has opened; an announcement has been made to the effect that there will be a new organization called The Memphis Conservatory, under the management of Edmund Wiley and George Arnold; the broadening and enlarging of the line of work in the E. T. Tobey School of Piano is announced, and a boarding department for music students is to be added to the Bolling-Musser School of Music.

The "All-Star Course," under the management of Mr. John A. Cathey, will furnish the most important series of attractions for the season of 1911-12. The Artists engaged for this series will be presented in the following order at the Lyceum Theater: October, Carmen Melis; November, Francis Macmillen; December, Ellison Van Hoose; January, Jeanne Jomelli; February, Arthur Shattuck; March, Alessandro Bonci; April, Mme. Gerville-Réache; May, The Damrosch Orchestra.

The Memphis Symphony Orchestra Association, with Leon Hunt, president, and Agusta Semmer, manager, has planned a series of three concerts for the orchestra with assisting artists. The first concert will be given in October with Alma Gluck as the solo attraction. Cecil Fanning has been engaged for the second concert. An effort is being made to interest students in these concerts, as it is the desire of those interested in the building of this orchestra to have it recognized as a great educational force in the community.

There will be a number of musical entertainments here independent of the regular series. In November, Mr. and Mrs. Henry Holden Huss will open their Southern tour with a recital at Goodwyn Institute. There is a possibility that De Pachmann may be heard during the Winter and that Kubelik will play here on his Southern tour.

The announcement that The Violin Quartet, composed of Mrs. Katherine Leay Falls, director; Helen and Vera Watson and Roberta Conway will again take up work this Fall has been received with much satisfaction. The absence of Helen Watson from the city prevented the quartet from appearing last season.

Enoch Walton, who for two years has been studying piano in New York with Signor Patricolo, will open a studio in Goodwyn Institute.

The crying need in Memphis is for a building containing a large auditorium with a great pipe organ, recital hall and music studios. S. B. W.

### Caruso's Berlin Engagement

BERLIN, Sept. 2.—Caruso's annual Berlin engagement of three performances at the Royal Opera is scheduled this year for the last week in October. The tenor has just signed the contract for the engagement.

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Arthur Leroy Tebb, the vocal teacher of Dayton, O., has returned to that city after camping at Tamagami, Canada.

Frank S. Welsman, conductor of the Toronto Symphony Orchestra, attended the Bayreuth festival. Mr. Welsman returned to Toronto last week.

Rhynd Jamieson, one of the leading Toronto baritones, has begun his duties as choir director in the Methodist Church, Lethbridge, Ont.

Loretta De Lone, a concert harpist and teacher, after two months' vacation in Omaha and Chicago, has returned to New York to resume her teaching and concert work.

M. M. Stevenson, organist and choirmaster of Bloor Street Baptist Church, in Toronto, Can., has been appointed to the vocal teaching staff of the Toronto Conservatory of Music, at which place he began teaching September 1.

Janet Ramsey, a talented young pianist, who has been a pupil of Mrs. Grace Hamilton Morrey in Columbus, O., started to Berlin August 29, to study her chosen instrument with the artist Ossip Gabrilowitsch.

Frederic Fradkin, the young American violinist, is visiting in London, where he will appear in concert during the coming Winter. He will introduce a concerto by d'Ambrosio and a "Suite Tzigane" by André Wormser to the English public.

Mabel Rathbun, an organ pupil of Mrs. Wilbur Thoburn Mills, presided successfully at the Baptist Temple, Columbus, O., organ during August. Miss Rathbun has already attracted favorable notice as an accompanist of superior merit.

Alexander Sebold, the Bohemian violinist, who is associated with the faculty of the Chicago Musical College, and has been spending the Summer at his old home, sailed last week to resume his educational studies in Chicago.

Grace Kellar, of Monrovia, Cal., who with her sister, Luella Kellar, has been giving musical entertainments in the Golden State, has spent a month in Chicago, coaching with Sibyl Sammis MacDermid, preparing programs for the coming season.

The Hagerstown, Md., Choral Society will render the cantata, "Joan d'Arc," during the coming season. Rehearsals will begin September 5. At a recent meeting of the society steps were taken looking to the building of a music hall.

The proceeds of a concert given at Haven, Me., by Dr. B. Merrill Hopkinson and Mrs. Henry Franklin, both of Baltimore, were equally divided between the Haven Tennis Club and the Baltimore Fresh Air Society. Dr. Hopkinson and his family have spent the Summer at Haven.

For the benefit of the Presbyterian Church, Sound Beach, L. I., a concert was recently given by Grace Demarest, mezzo-soprano. A large audience applauded a program that included songs by Handel, Parker, Ware, Chadwick, Foote and Woodman.

Grace Hamilton Morrey, the pianist, has returned to Columbus, O., after a year of progress and many musical and social triumphs in Berlin. Mrs. Morrey will give recitals and play with a number of orchestras in America this season, probably returning to Europe next year.

Martha Jacobson, teacher of pianoforte playing and theory, has opened a studio at No. 204 Second avenue, New York, where

she will make a specialty of preparing students to enter leading conservatories. Miss Jacobson is a graduate of the Sterns Conservatory, Berlin, Germany.

Florence Hinkle has been re-engaged by the Handel and Haydn Society, of Boston, to sing the soprano part in Handel's "Messiah" at their annual performance on December 17. After she had sung the "Messiah" music with the Handel and Haydn Society a year ago the Boston critics were most complimentary in their reviews.

Frances Williams, of Columbus, O., has spent the Summer at Chautauqua studying the Carrie Louise Dunning method of teaching piano to the young children. Mrs. Dunning has promised to deliver another of her interesting lectures on the subject of piano instruction to teachers, in Columbus, during the Autumn.

The European Conservatory of Music, of Baltimore, J. Henri Weinreich, director, will begin its twelfth season September 15. The faculty is composed of J. Henri Weinreich, piano, harmony, etc.; Clifton Davis, vocal; Laravine Holloway, organ. A piano scholarship for three years is open for competition.

Fritz Gaul, director of the Music Lovers' Association, of Baltimore, is spending a short vacation at White Sulphur Springs, Waterlick, Va. Mr. Gaul has been appointed director of orchestra of the Academy of Music, Baltimore, which opens October 2, under the management of Tunis F. Dean.

Julius E. Pyles, of Baltimore, choir director of the East Baltimore Station M. E. Church, has organized a concert company to give concerts in Maryland and adjoining States. The members of the company are Emily Diver, soprano; R. Mortimer Brown, Jr., organist, and E. Russell Dobson, baritone.

Cecil Fanning, the baritone, accepted a limited number of pupils while in Columbus, O., during August, visiting his family and friends. Mr. Fanning's success in the concert and recital field has made his work as a pedagogue of largely increased value. He will probably be heard in song recital during the season in Columbus.

Valentine Abt will direct the New York Plectrum Orchestra, in four subscription concerts, which will be held at Carnegie Lyceum on the evenings of December 5, January 12, February 23 and March 22. The orchestra of thirty pieces, including mandolin, mandola, bass-mandolin, guitar, harp, tympani and wind instrument will be supplemented by soloists and chorus.

Gertrude Henius, who carried away the honors of the school of acting of the Chicago Musical College, has been engaged for the leading rôle of Klaw & Erlanger's company in the "Round-up." Another graduate in the same class, Maidel Turner, is appearing now in a prominent position with Thomas Ross at the Court Theater in Chicago.

The Rev. Dr. Joseph Carey, of Bethesda Episcopal Church, Saratoga, N. Y., announces an endowment fund of \$31,000 created by Margarette E. and Susan D. Griffith, of New York, for the choir of the church. The fund is to be held in trust, the income to be used for the support of the choir. The endowment is in memory of their dead brother, Daniel Jones Griffith.

At the Villa Windrift, North Long Branch, N. J., a musicale was given on August 19 by the Russian Trio, composed of Eugene Bernstein, the pianist; Michel Bernstein, violinist, and Arthur Bernstein, cellist. They were assisted by Nina Ratis-

bon, soprano, and William Lavin, tenor. The program included works by Arensky, Tschaiowsky, Wolf, Wieniawski, Liszt, Davidow, Brahms and Debussy.

Amy Grant, assisted by Lena Dube, pianist, gave a reading of "Parsifal" at Harmon Hall, York Harbor, on the afternoon of Monday, August 28. There were many prominent patrons from the social and musical colony of New York. Miss Grant's repertoire for next season will include the operas, "Der Rosenkavalier," "Ariane et Barbe Bleue," "Elektra," "Salomé," "Pelléas et Mélisande" and others.

Miss Hamlin's school for girls, in San Francisco, announces its department of music with the following faculty: William J. McCoy, dean; Mrs. Gertrude Littlehale, voice and lecture courses; Edith Batchelder, piano, sight reading and musical dictation; Wallace A. Sabin, organ; Hother Wismer, violin; William Mertch, violoncello; Josephine Bardo, harp, and Walter L. Oesterreicher, flute.

Among the Winter attractions which are promised for San Francisco by S. H. Friedlander's Metropolitan Musical Bureau, will be the concert company headed by Mme. Nordica; Luella Chilson-Ohrman, soprano; Edwin Feldes, baritone; the New York Oratorio quartet; Florence Austin, violin virtuoso; Holger Birkerod, the Danish tenor; Josef Erard, the French tenor, and Nicola Zerola, tenor.

Clarence Reynolds, the official organist at the Auditorium, Ocean Grove, N. J., has been the busiest man in the tent city this Summer. In addition to playing "The Storm" daily and a number of recitals each week, he has acted as accompanist for the majority of the singers who have appeared there. He has shown himself to be an excellent artist, and is always willing to lend a hand.

Miss J. V. Hall, business manager of the Columbia School of Music, in Chicago, of which Mrs. Clare Osborne-Reed is director, announces that the eleventh school year will open September 11, and that registration this season is larger than ever before in the history of this flourishing institution. Miss Reed and the members of the faculty will be in attendance this week for consulting with those who have registered.

The Toronto String Quartet, which is now entering upon its seventh year, commenced rehearsing last week. From its inception this organization has been greeted with a warm welcome and appreciation from all lovers of the highest form of music. Thus encouraged the quartet has been improving steadily every year and gaining recognition all over the continent. The quartet announce a series of three concerts for the coming season.

At Elitch's Gardens, near Denver, Col., a symphony concert on August 25, by Cavallo's orchestra, proved most interesting. The series of Friday symphonies began in July and were given afternoons only. Tschaiowsky's Fifth was the special number. A Bach Suite consisting of an overture and a group of dances in D Major, the "Mignon" overture, and the "Meistersinger's Prize Song" were also given in artistic style. Mrs. H. S. Sechrist, of Denver, was the soloist.

Leon Rice, the tenor, has been obliged to terminate his short-lived vacation and return to New York to fill engagements that have been booked for him beginning September 1. Mr. Rice has left his wife, Jennie Caesar-Rice, who is his accompanist in the wilds of Wisconsin, to complete the period of rest she allotted to herself after a strenuous season, but she, too, will return to New York in the course of a couple of weeks and take up her work with her husband.

Henry Hadley expresses himself enthusiastically over his visit to Russia this Summer. His tone poem, "Salomé," had its first hearing in St. Petersburg under Safonoff. The "Culprit Fay" was such a success in London that the London Symphony has decided to give it this coming season on one of its regular programs. The new symphony, "North, South, East, West," which had its first hearing at Norfolk, Conn., last Spring, will be given at the Worcester, Mass., festival, in September.

Daniel Feldmann, director of the City Park Band, Baltimore, was presented with a handsome gold watch at the last concert

of the season at Patterson Park, that city, September 2. The gift was in appreciation of what Mr. Feldmann had done to elevate the standard of park concerts during this and other Summers. G. Fred Kranz, president of the Kranz-Smith Piano Company, made the presentation speech. A resolution of praise signed by several hundred citizens was also presented to Mr. Feldmann. The presentation committee was composed of G. Fred Kranz, H. F. Frey, Charles E. Hoops and Dr. Raymond L. Hughes.

The concluding concert of the entertaining series given by the Russian Symphony Orchestra at the Studebaker Theater, in Chicago, was marked by the appearance of Gertrude Wakefield Hassler, the charming young cantatrice who recently returned from concertizing in California with her distinguished kinsman, Charles Wakefield Cadman, author and composer of Indian songs. Miss Hassler gave the Barcarole from Offenbach's "Tales of Hoffmann." John R. Rankl, a Chicago basse-cantante, who is to do considerable public work this season, sang the air from the "Queen of Sheba," "She Alone Charmeth My Sadness," in a way that pleased the audience. As a finale for this pleasant program Miss Hassler and Mr. Rankl sang the duet "Sayonara," by Charles Wakefield Cadman.

The value of an alleged Stradivarius violin will have to be determined before Judge Smith of the City Court before it is possible to adjudge Ernest Huszar, leader of the orchestra in the Café Boulevard, New York, in contempt of court for his failure to obey a court order to turn over the violin to a receiver. While recently undergoing examination relative to his ability to pay a judgment for \$130 obtained against him by W. J. Jersky, Huszar declared he was the owner of the instrument and placed its value at \$1,000. A receiver was appointed to take possession of the "Strad," but the owner refused to surrender it. He now alleges that his violin is not worth more than \$100 and declares, moreover, that the court has no right to deprive him of it because it is his means of livelihood. The Court will appoint a referee to take testimony and report the value of the violin.

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## CINCINNATI SEES RETURN OF MUSICIANS

### Local Artists and Teachers Ready for Work—Addition to College of Music

CINCINNATI, Sept. 2.—The return of many local musicians who have been away during the Summer brings one to a realization of the fact that the time when teachers begin to teach and concert-goers begin to "go" is at hand. Mr. Bernthal, who has conducted the Cincinnati Summer Orchestra at the Zoo since May, has finished the engagement and has returned to Pittsburgh. Mr. Bernthal's programs have been good and he has done most satisfactory work during his stay. But there is a feeling among local musicians that it would have been a wise policy had the management engaged local conductors for part of the season.

Cincinnati has several conductors who are splendidly qualified for this work, some of them having conducted at the "Zoo" in former seasons, and an arrangement of this kind would have met with the hearty approval of the "Zoo" patrons.

The College of Music will open the new year under most favorable conditions. Director A. J. Gantvoort has been greatly handicapped in recent years on account of lack of room and with the increasingly large number of students attending the college each year, this had indeed become a serious problem. A new fireproof annex was decided upon last Winter, and throughout the Summer artisans have been busily at work on this splendid addition to the college buildings. The annex is located on the space adjoining the new Schmidlapp dormitory, which was until a few years ago utilized for the foyer of the old Odeon. The building is a splendid structure of brick and concrete and contains an immense dining hall and a great number of practice rooms, segregated from the living apartments. It is announced that other additions will soon be made to

the group of college buildings, but the plans are not yet completed. The entrance examinations began at the end of last week and the members of the faculty who have been away during the Summer have either already touched American soil or are speeding homeward rapidly and will be ready to enter upon their work at the end of the week. The first arrival was Louis Victor Saar, who spent a delightful Summer at his picturesque home at Lindau.

Paul Bliss, the local composer, has just published a Chinese operetta which will be given locally during the coming season, and has also added to his long list of clever creations four very beautiful encore songs, which are certain to become popular.

The Roach School of Music is a new institution which will open its doors to pupils next week. The faculty includes Cora Ade, violin; Clara Wright, elocution; James Roach, piano.

Dean W. S. Sterling, of the Metropolitan College of Music, has engaged rooms in the Cable Building on Fourth avenue, and this institution, which for many years has been located on Mt. Auburn, will open the new year among the downtown schools. The Cable Building has recently been entirely remodeled, one floor being splendidly arranged for a recital hall, and will therefore be an ideal location for the Metropolitan School. Dean Sterling, who has been spending the Summer at Georgian Bay, returned this week ready for the opening of the Fall term.

Elsa Marshall, a local soprano, has returned from a Summer in the East. During her stay at Swampscott she sang with an orchestra directed by F. L. Mann.

F. E. E.

### WORK FOR KANSAS CITY SYMPHONY ORCHESTRA

#### Clubwomen Striving Hard to Perfect Organization Despite Numerous Discouragements

KANSAS CITY, Mo., Sept. 2.—For the last three months the musicians of Kansas City have been hunting cool spots and little has been done in the musical world. A few, however, have been busy, foremost among them being the members of the symphony Orchestra Committee of the Kansas City Musical Club—Mrs. George Fuller, Mrs. S. S. Gundlach, Ida Simmons and their energetic new president, Mrs. Charles M. Bush. If the enormous undertaking of planning, organizing and financing a symphony orchestra is successful it will be due to the untiring efforts of these women. For it seems that they are meeting with a great deal of discouragement, as the moneyed men of our comparatively young and commercial city are slow to see the need of this great step in artistic advancement. However, we are hopeful, and believe that our hopes will be realized.

Mr. and Mrs. Carl Busch and Franklyn Hunt spent the Summer fishing in Minnesota, but tucked away among the fishing tackle and camping outfit Mr. Busch carries the orchestral scores of the seven symphonies which the orchestra will play this Winter, and he spent many hours studying them.

The Fritchey-Campbell Musical Bureau has been started this Summer, and will fill a long-needed want. It has the best talent in the city for concert work, a choir bureau and a splendid concert series of six numbers by world-renowned artists.

Sarah Ellen Barnes, one of our foremost pianists, has been writing a little book called "For Every Music Student, or How to Study the Fundamental Principles of Music." It is concise and easily under-

stood, and should be a great help to teachers and to students who desire a better understanding of what they are doing, both in piano and voice.

Two important changes have been made in church positions, both in Christian Science churches. Ella Van Huff is to succeed Mildred Langworthy at the First Church and Nita Abraham will fill the position vacated by Allee Barber Sanford.

M. R. W.

### Ludwig Hess Encouraging American Composers

Ludwig Hess is one of the few European singers of this generation who is encouraging American composers by singing their songs. Most remarkable of all is that Mr. Hess is doing it on his first visit to America. The Hess programs show wide familiarity with the best modern songs, many of them by native composers. The German tenor has had particular success

recently in the West with songs by Bruno Huhn, Alexander MacFadyen and Hugo Kaun. Two of Kaun's songs, "Rest" and "My Native Land," Huhn's "Cato's Advice" and "Daybreak" by MacFadyen, added greatly to the interest of one program. In singing these songs the tenor disclosed that he is an accomplished English scholar.

Besides singing perfect English in the songs by Americans, Mr. Hess must be commended for his understanding of oratorio. All the works of Haydn, Handel and Mendelssohn, which are sung in English, are in his repertoire. He likewise sings the masses of Mozart and Beethoven in Latin, in German, or English, as may be preferred. No one can read even the programs which Mr. Hess prepares without being inspired by his extraordinary musical and literary scholarship. His lists of German *lieder* include everything from the early folk tunes to the modern *lieder* of Hugo Wolf, Richard Strauss and Max Reger.

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